

# Guitar

## PLAYER

The Magazine for Professional and Amateur Guitarists  
OCTOBER 1970, VOLUME 4, NUMBER 7 **A** 75¢

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**Bill Haley • Bo Diddley**  
**Clapton's Guitar**



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# Letters to the Editor

First I would like to say: "Guitar Player am byth," which roughly means long live Guitar Player in Welsh. Secondly, I would like to say your mag is everything we need in this country to keep us in touch with guitar development in your country.

David Jeffrey John  
Glamorgan, South Wales.

There are many cats in this area who would like to get hold of this magazine — newsstands are not very hip, I'm afraid, locally. Could you include more specific "how to" in your interviews? Experimenting for the average cat is very expensive. Do you offer a comprehensive catalogue series with your advertisers? Good luck on your magazine. Why has it been so long coming to my attention? I just found out about you.

John Kunhann  
Washington, D.C.

*Ed. Note: Although we don't offer a catalogue series for our advertisers, most manufacturers would be glad to send you their catalogues and specs if you write and ask for them. Most ads contain addresses and the September amp issue of GP lists addresses of many amp manufacturers.*

I discovered your magazine a couple of months ago and it knocked me out. Needless to say, I subscribed immediately. My question concerns the "Find-a-Prize" contest, which I entered twice. I know that most entries must have the correct answer, and therefore the winners are chosen by the closest guess at the number of entries. Can a person enter more than once in each contest (with a different estimate on each entry)? Since you do not state your circulation, it is very hard to estimate the number of entries. Thanks for providing one of the only links between the professionals and us amateurs.

Alan Thompson  
Glendale, Arizona

Cont. on page 5

# Guitar PLAYER

the magazine for professional and amateur guitarists

OCTOBER 1970, VOLUME 4, NUMBER 7

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# LETTERS

Continued from page 3

*Ed. Note: Each reader may enter any of our "Find-a-Prize" contests only once — otherwise the winner is likely to be the person with the most stamps to send entries, not the one with the most e.s.p. In our current contest, "Find-a-Player," there are no limits on entries because the winner will be chosen by the total amount of subscriptions he turns in. It will be to your advantage to enter as many times as you can, because each entry will add to your chance of winning one of the 1,000 prizes being offered.*

I would like to take this opportunity to thank you for producing a magazine that is exclusively for guitarists of all standards and tastes. I have been playing for some years now and until I saw your magazine, I have never been able to obtain a magazine like it in the U.K. I cannot criticize it, but improvements would be more written music, especially jazz, rock, and blues. Finally I am sure your American readers would appreciate an ads column. This would only be of interest to U.K. readers to compare prices.

D. A. Francis, Esq.  
Kent, England

It is difficult indeed to find any or much criticism of your great articles and educational columns. Cast my vote for a monthly. Have you considered sending your issues in paper covers as several pages of mine often look as though they've been through a garbage grinder? Also would it be feasible to start a want ad section?

Randy Howard  
Evanston, Illinois

*Ed. Note: To wrap GP in paper covers represents a sizable increase in the cost of mailing. Combined with increased postage rates, which are soon to go into effect, an increase in subscription rates would be necessary. We feel most subscribers would rather see us hold the line on costs. As for a want ad section,*

*we are weighing the value as a reader service against the space required for classified ads.*

I was reading your magazine this morning and came across your comment that you would appreciate some constructive criticisms. It seems to me that this is a rather farfetched demand, considering that your magazine stalwartly refuses to offer constructive criticisms about the products you advertise. You know and I know that some of these products have certain distinguishing features which would sway our decisions, as buyers, to consider them. However, in refusing to evaluate these products, or to at least describe their operational characteristics, you deprive of us a powerful tool — education. Perhaps some people have enough money to afford mistakes (and laying out half a grand for some of these products can be some mistake) but I for one find myself absent from that category of happy individuals. Do not feel that I am naive to the workings of business. By taking such a stand you will undoubtedly alienate a vast quantity of advertisers. But if these advertisers represent firms who are turning out second-rate or overpriced merchandise, who cares anyway? Maybe you do if you are only interested in making a profit from your magazine, but if you feel that way then forget about my patronage and that of people like me.

William Knecht  
Grinnell, Iowa

*Ed. Note: The question is whether you are being deprived of education or being exposed to unfair bias. As the only magazine entirely devoted to all guitarists, GP would be taking unfair advantage of its position if it were to recommend or even suggest one product is better than another. The whole system of free enterprise should not and cannot be stifled by the rating of products (especially personal preference products like guitars). If, perchance, we come across an*

Continued on page 7

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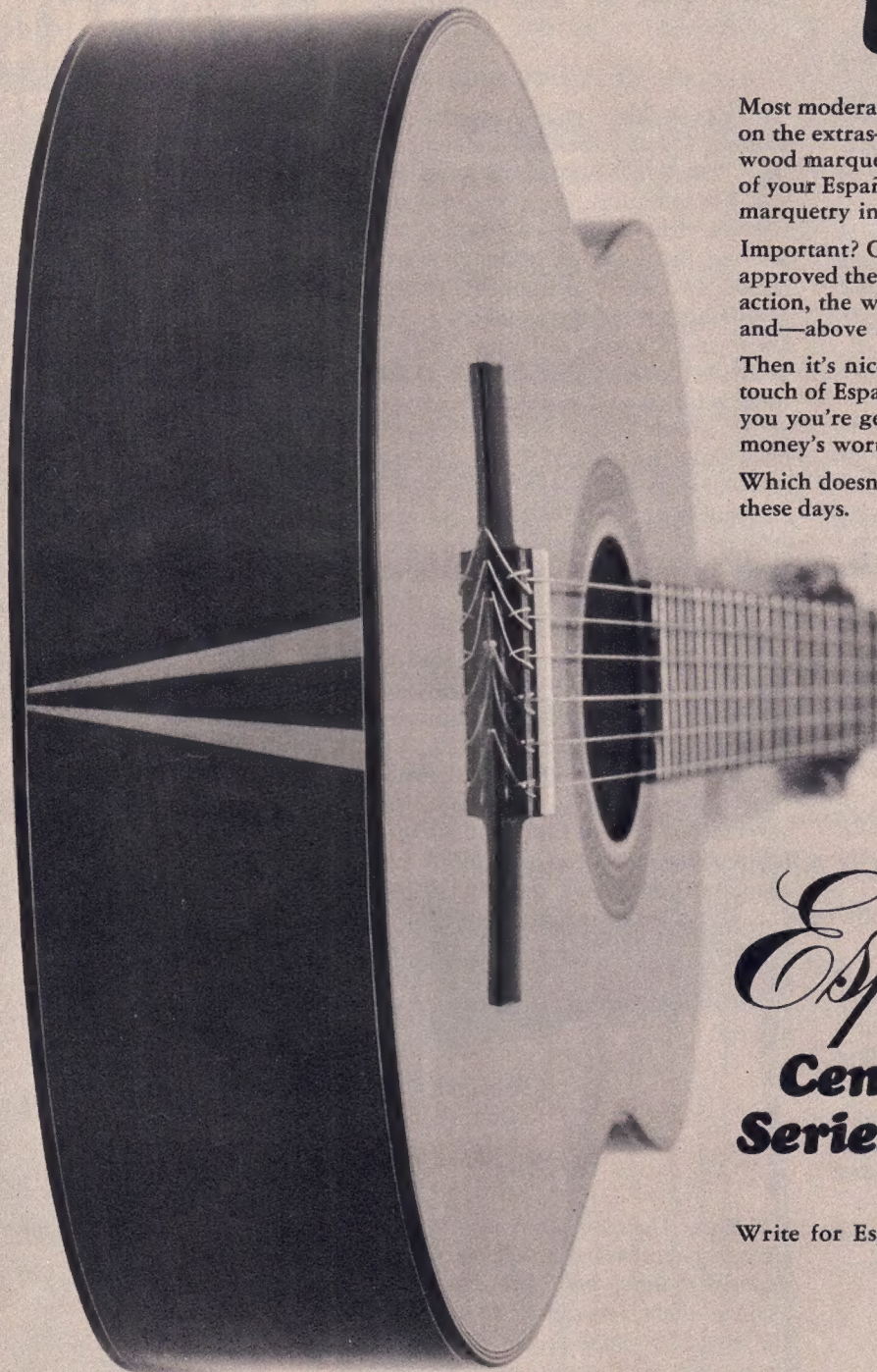
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# Letters

Continued from page 5

advertiser we know is given to falsehood, then we will not allow him to advertise in GP, as a safety precaution for us all. Just as a television station, because it is the only visual electronic media available, is prohibited from endorsing or rating a political candidate, GP, because it is the only guitar player's magazine available, has prohibited itself from endorsing one particular brand of merchandise. Additionally, the rating of instruments, amplifiers, and accessories would have to be done by pros in each of the musical fields, and these individuals could not do one product without doing all the products. The results of something like this would probably only further confuse the potential buyer, as some would rate units high while other pros would rate those same units low. Who are you going to believe? We see our position as that of a medium for presenting the readers with "inside information," that is, we let the pros do the recommending so that their selections alone are a form of rating. Concerning your specific problem, a careful purchaser will shop around before "laying out half a grand" and will be well aware of the advantages and disadvantages of several brands before making his selection. Furthermore, we have presented many hints on the subject of purchasing equipment and one should not be susceptible to bad purchases if he reads carefully. Believe us when we say YOU are our interest.

I noticed you don't get much mail from the east coast so I figured I'd write you. Let me say that out of all your issues I enjoyed the August issue the most. I enjoyed the interview with Creedence Clearwater and hope you do another article on them. One more thing I'd like to say is that I enjoy your articles like Strictly Folk, Easy Guitar and Try It This Way, as I am not a good guitarist and benefit from this very much. I hope under no circumstances do you stop, alter, or change them in any way.

Fred Gapinski  
Manville, N.J.

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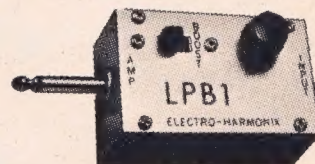
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## PRO'S REPLY



"Leslie West"  
of Mountain

These questions were submitted by Gary Decker, San Jose, Calif.

*Larry Coryell mentioned a special amp set-up using a Sunn Coliseum P.A. amplifier that you are using. Could you comment about it?*

It's one Coliseum amplifier used as a master to drive another amplifier which is a slave. Then it goes to four speaker cabinets. The speakers are the cheapest garbage that you can get. I don't play with the amplifiers at full volume but at eight. My guitar volume depends upon the song that I'm playing, how I'm playing, and what feeling I'm playing. I know where my sustain point is, but this changes with each hall. Sometimes I need more bass, sometimes more treble. Everything is miked through the P.A.

*Howard Roberts says that he finds jazz to be a more flexible medium than rock and that he can play rock licks in jazz but not jazz licks in rock, because it sounds out of context. What do you feel?*

I think that if you can play, you can play in any form. You should just blow, just start playing what you feel, in jazz or in rock. There are figures and patterns that you start with and work from. It's just music so if you play, you should be able to play what you feel. I don't play by ear, I play how I feel. It's just music . . . no matter what it's called.

*What do you use on your finger for slide guitar?*

A spark plug socket wrench. I can play slide on my Gibson on-stage but I have to be very petite about it or it will rattle against the frets. Someone gave me an Epiphone and we put a Les Paul pickup on it and I've been using that with the slide.

*You play very hard. Does this mean lots of broken picks?*

Yeah, I use a soft, soft, soft, triangle pick and I break them all of the time. It's not a sharp triangle, but rounded off somewhat. Since Albert King is my world favorite, I sometimes play with my thumb for finger picking things.

*Elvin Bishop feels that what distinguishes one guitarist from another is his vibrato; do you feel that this is true?*

I think that that is true. After two notes I can tell whether I like a guitarist or not. It's all a matter of control. I can bend up steps and use a vibrato just about anywhere on the guitar. What distinguishes good and bad opera singers is their vibrato and the way that they use and control it. I think that with guitarists this is also true.

*Your style has been termed imitative by many people. Do you remember your worst criticism?*

Yeah, somebody said that I hadn't played an original lick in my life. That's too bad for the cat who wrote it.



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# QUESTIONS?

Send to: QUESTIONS? Column, Guitar Player, 348 No. Santa Cruz Avenue, Los Gatos, California 95030.

*In the Steve Stills Interview, a Fender Broadcaster guitar is mentioned. I've never heard of this model so I imagine that it has been discontinued. What's the story?*

Joe Arthur  
El Paso, Texas

Fender introduced the Broadcaster guitar in 1946. Shortly thereafter, the name was changed to Telecaster. Gretsch had a Broadcaster series of drums and drumheads and requested that Fender change the name of the guitar. Except for the name, the Telecaster and Broadcaster are identical.

*In the Chet Atkins interview in the October 1969 issue, he talks about a device used to make a steel guitar talk. I would like to know if such a device could be rigged to an electric guitar.*

Rich Schpok  
Dowagiac, Michigan

You can utilize this effect with any amplified instrument. With a guitar, the impulse is channeled through the amp to a unit. A tube from the unit is inserted in the mouth and held between the teeth. The guitar is played, and the mouth forms different shapes, changing the sound. The sound from the mouth is miked through a P.A. system. Kustom has just brought out its "Bag" which they describe as "producing variable alterations of multiple aural sensations." The Bag is available through Kustom dealers. Pete Drake has used a device of his own design called the "Talking Music Actuator." It is available through Pete Drake Window Music Co., 809 18th Ave., S., Nashville, Tenn.

*I understand that Barney Kessel has been offering a guitar seminar. Could you give me information on this if I'm not too late?*

Marlene Larson  
Cupertino, Calif.

Barney Kessel plans to offer a seminar quarterly. There is a \$200 fee for the four-day session. For complete information as to the material to be covered, dates, and an application, write to: Music Dynamic Seminars, Box 2629, Hollywood, Calif. 90028.

Ed. Note: In the June issue, Lucille DeLucia asked if there were any books available on slide guitar. We hadn't heard of any so we asked for help from our readers. Tom Shork responded, stating that, "both 'How to Play Blues Guitar' on Electra and 'Delta Blues Guitar' through Oak Publications, both by Stefan Grossman are available."

*I've seen some guitarists remove the pick-up covers on their Les Paul guitars. What does this do to the sound?*

Russell Hoshizaki  
Los Angeles, Calif.

With the covers on the pick-ups, when they are adjusted close to the strings, the pick sometimes strikes the cover and produces static or an objectionable click. When the covers are removed, the pick-up can be moved closer to the strings and this noise is eliminated. Some guitarists claim a slight increase in treble, gain, and power, by removing the covers. Many guitarists notice very little change, if any. Most guitarists who have removed the covers state that the change in tone, if there is any, is not worth the effort to remove the covers.

*Can a standard electric guitar pick-up be used as a make-shift pick-up for a bass guitar?*

Walter A. Klimek, Jr.

A guitar pick-up with a low frequency response can be used as a bass pick-up. Many bass guitar pick-ups have frequency response ranges that enable them to be used on a guitar.

*Why is the prize announced in the June issue valued at \$902 instead of \$802 as it should add up to?*

Cal Abbot  
Farmington, Mich.

The price of the Telecaster was incorrectly listed. Instead of \$179.50 it should be \$283. That would give the prize a value of \$905.50.

*The action of the tremolo on my Fender Stratocaster is very hard. What can I do to make the action easy?*

Allyn Deyo  
Washington, D.C.

The tremolo action on the Stratocaster is adjustable, and can be softened somewhat. Remove the plate from the back of the guitar and adjust the spring counterbalance screws. Turning them in makes the action harder, turning them out makes the action softer. If the action is not soft enough for you, after turning the screws to their extreme, replace the springs with a lighter spring. Likewise, if a harder tension is desired, a heavier spring should be used. The counterbalance screws are set at the factory for a specific tension with a certain gauge of strings. Using light gauge strings without adjusting the tremolo will cause a stiffer action.



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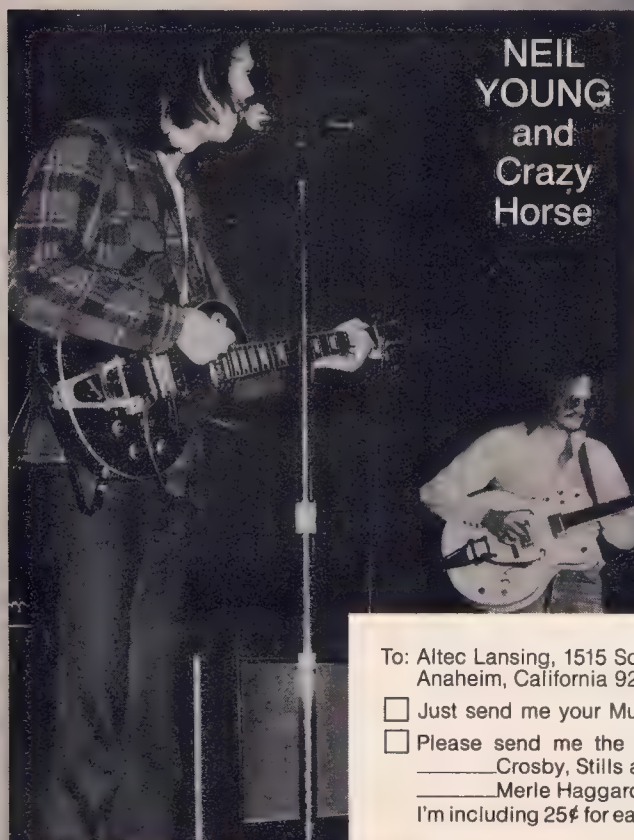
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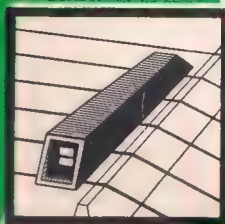
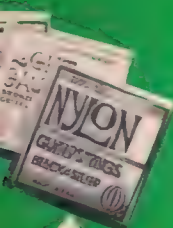


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### THE GUITAR



### 1ST PRIZE

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### 2ND PRIZE

Vega V.I.P. 5-String Banjo. For the Very Important Player and for our second prize winner ... a new sound — distinctive and versatile Vega V.I.P. Five-String Banjo, ideal for all musical forms. Features include exclusive Vega audiosonic tone ring; bell brass for all metal parts affecting tone; new fancy scrolled peghead with ultra filagree pearl work; engraved pearl position markers inlaid in solid ebony fingerboard. Tenply maple rim with heavy notched hoop and bracket band, planet gear pegs; topped off with a sleek walnut finish with fancy wood marquetry inlay around the resonator circumference. This truly beautiful instrument is valued at \$624.00 with case.

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### 4TH PRIZE

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### 5TH and 6TH PRIZES

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### PRIZES 7, 8, 9

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# ROCK AROUND AGAIN





by Fred Stuckey

*A new trend in music ushered in the 1970's. That trend is referred to in the music industry as the Rock and Roll Revival. The revival is an affirmation of rock and roll's original values. Then again, you might like to listen to Bill Haley and the Comets and Bo Diddley out of pure nostalgia. In retrospect Teenage America was a good time, maybe a bit frivolous, but exhilarating nevertheless. Bill Haley and Bo Diddley have been back on the road again in America since October of last year, when the Rock and Roll Revival concert tour began in Madison Square Garden.*

In addition to being the first spokesmen of the youth cult, Haley and Bo were the original rock guitar players. How many electric guitars do you think would have been sold in the past fifteen years had they been accordion players?

When the Comets are on stage, Bill Haley is easily identifiable. He's the one in the middle with the yellow dinner jacket and slightly thinning, but still fabulous, blonde kiss curl, limply dangling about his eyebrows. The rest of the Comets, who look more like public accountants than rock stars, are wearing plaid dinner jackets. Haley is pink-skinned and chubby-faced with squinty, pale eyes. He shifts back and forth self-consciously, always grinning. He turns sideways to the audience and counts the leadup to *Shake, Rattle, and Roll*.

As almost a staged reenactment of the prototype rock concerts of the 1950's, the crowd roars its approval, and fans jump to their feet to dance in the aisles. Those same fans at the Rock and Roll Revival concerts were somewhere around five years old when Bill Haley and Bo Diddley first made it big.

No question that Bill Haley was the first boss of rock, both as singer and guitar player. In 1954 he cut *Rock Around the Clock*, and two years later the movie of the same name was released. At showings of the film, teenagers tore up seats, beat and stabbed each other, and danced themselves into frenzies. The youthquake in all its innocence had begun. And all because of such innocuous bits of lyric as "One o'clock, two o'clock, three o'clock rock . . . we're gonna rock around the clock tonight." Or maybe the fans were responding to that kiss curl, otherwise known as . . . hey, man, that sure is a keen waterfall.

The whole Bill Haley thing reached an apex with the release of the picture *Blackboard Jungle*. In the opening scenes of that maudlin flick about juvenile delinquency and puberty hassles, school kids are shown jiving in a playground. All the while *Rock Around the Clock* is running on the soundtrack. Those sequences convinced many a youth that his redemption lay in alienation, rebellion, heavy petting, and switchblades. The teenage syndrome

had come to full maturity. At that time Bill Haley was close to thirty, married, and had five children.

Bill Haley was born in 1927 in Michigan. When he was eight years old his parents moved east to Philadelphia, where he lived for twenty years. He started playing professionally as a country guitarist on a radio station in Delaware. Earlier, he had traveled in medicine shows, hoping to meet and study with some of the entertainers of that day. At one point in his career, Haley worked with the WLS National Barn Dance in Chicago and with a six-day-a-week regional NBC network radio show in Hartford, Connecticut. He hadn't done any recording yet, but he had developed a singing and guitar playing style.

Haley was heard singing with his country band over at a Chester, Pennsylvania, radio station by a local record company. Haley says, "They knew we had something different and decided to sign us. That was the beginning of rock and roll music." That company was Holiday Records, which later became Essex Records.

Holiday recorded Bill Haley and the Comets' first moderately successful tune, *We're Going to Rock This Joint Tonight*. After that the Comets released *Rocket Eighty-Eight* and in 1953 *Crazy Man Crazy*, a tune written by Haley and the group's first million seller. Haley switched to Decca Records in 1954, and it was with Decca that he recorded *Rock Around the Clock*.

There has been something of a controversy in the rock press concerning the circumstances of the origin of the term "rock and roll." Bill Haley told *Guitar Player Magazine* his version.

"I had a very dear friend named Alan Freed, who was an r&b disc jockey out in Cleveland, Ohio. There was a wonderful group named the Trainees who were friends. They asked me to write them a tune. This was before *Blackboard Jungle*, and I had already written *Rock the Joint* and *Rocket Eighty-Eight*. The word 'rock' kept coming up. So I sat down one night and wrote the line rock, rock, rock, everybody. I was going to use the word 'stomp' — like rock, rock, rock, and then stomp, stomp, stomp.

But that didn't fit. I went from one word to another and finally came up with 'roll.' It fit, because it was *r* and *r*, you know, two *r*'s. So the lyric went rock, rock, rock everybody, roll, roll, roll everybody. So I finished the tune, and I took it to the Trainees, and they recorded it shortly after. Five other groups also recorded it.

"I asked Alan Freed to plug the record, and as the record was playing over the air, he would pound the desk. He would open the tune, pounding the desk and yelling over the record — rock everybody, roll everybody, rock and roll. Alan should be given credit for the name, but it came from a song that I wrote. That's the way it was."

Haley played country music for the first seven or eight years of his professional career. His interest in commercial r&b grew, and he began to listen attentively to r&b rhythms. He said, "In those days (the early 1950's) rock and roll was a marriage of the r&b and country music. It was unwitting. I didn't know what I was doing. I admired a great many of the r&b artists, and a great many of the country western artists. When we started making records, lo! and behold, we discovered something new without knowing we were doing it. One of my favorites in r&b and a big influence was a good friend of mine for years — Big Joe Turner, boss of the Blues. My other idol of the time was Hank Williams."

Looking for the right sound, Haley drew upon r&b and expunged from the lyrics the violence and sexuality of that form of Black music, thereby making the sound acceptable to White audiences. Haley combined the blatting r&b saxophone with the country guitar. The only remaining original Comet is the sax player. Part of the process was working out gymnastic stage routines. The essential ingredient was supplied by the ever-present, seldom fluctuating, four-beats-to-the-bar rhythm. Bill Haley was the first of rock rhythm guitarists. The Comets were always danceable. In Haley's words, "We wanted them (the fans) to dance. At the time what did you have to dance to? You had Benny

Turn the page



Goodman, Glenn Miller, the swing era. That was great, but it was yesterday. It was mother's and father's music. The kids wanted something new, so we came along and gave them something they could dance to. The early rock and roll dances were a combination of the jitterbug and others. From there came all the dances — the twist, right up to the ones of today. Kids like to create and express themselves, but up until we came long, they didn't have the way. They had to dance like mother and father. We tailored our music for them to dance to."

The undisputed leader of the teen cult maintained his supremacy through 1956 and 1957 with the million seller *See You Later Alligator* and another gigantic film *Don't Knock the Rock*. Bill Haley was the perennial teenager, the embodiment of the rocker's unique view of life. He was instrumental in laying the foundations for the high school/crew-cut/hot rod/Coca-Cola culture of the late 1950's and the early 1960's.

At least in part, Bill Haley's success in the early 1950's was attributable to his monopoly on the new sound. The Comets didn't have any competition. At least until the movie *Don't Knock the Rock*. That film presented to American youth that rock screamer from Macon, Georgia, Little Richard. In comparison, Haley appeared a bit pale, a little less gutsy and less sensual version of the real thing. By the mid-1950's, the teen world was catching on to the Platters, Fats Domino, Chuck Berry, Bo Diddley, and others. Inevitably, young and blatantly sexy Elvis Aaron Presley sang *Heartbreak Hotel*, and that was the end of the golden road for the first potentate of the teen world.

Possibly sensing the reason for his demise, Haley remarked with a glimmer of resentment in his voice, "We sold music to the people, instead of being billed as sex gods or something like that."

Already on the wane in America, Haley toured Great Britain in 1957 and was received with unabashed enthusiasm. Maybe England was behind the times. The Comets played the Dominion, Tottenham Court Road, and brought the house down. Only the thunderous beat could be heard over the whistling, stomping, and shrieking.

Until the beginning of the Rock and Roll Revival tour in October of last year, Haley hadn't performed in the United States for ten years. Actually, the band has been intact and working for the past seventeen consecutive years,

the last ten years of which were spent abroad. Haley has recorded in Spanish and played on television in Mexico, Central and South America, and elsewhere. He has made movies in Italy and Germany.

Haley made a total of four pictures in America, *Rumble On the Docks* and *Roundup of Rhythm* in addition to the two previously mentioned. He also has to his credit the fact that his hit tune *Rock Around the Clock*, actually written by Jimmy Myers, went back to number one in Australia in 1956 and in France in 1957. All together, that first rock super smash sold something more than a respectable fifteen million copies.

No doubt you remember when the country's parents, teachers, ministers, and other upholders of virtue and pro-

priety were raising indignant voices against rock and roll as the insidious and demoralizing enemy of American youth. In that spirit Haley's records were banned in a number of cities, and he was chastised at city council and PTA meetings. About his early role as corrupter of youth he said, "I think that at that time, and still today, the music fills a great void in a teenager's life. That's a strange age for people. You're not yet a man, and you're not a boy anymore. You don't know quite what to do. So we gave them music. Everyone says that rock and roll music is bad, but I don't see it that way. The critics should throw a few roses our way for the hours of time that we have occupied for them.

"You know, the press is interested in sensationalism. There has been a lot of





talk about the riots that took place when we would perform back then. The problem with Elvis, and Fats Domino, and Chuck Berry, and myself was that there were so many kids who wanted to see us that they couldn't get into the place. In ninety-five per cent of the places we worked, if the auditorium seated ten thousand, the promoters would let fourteen thousand kids in. You get that many kids standing on top of each other and something is going to happen. It wasn't the effect of the music. It was the enthusiasm, and this is what caused the riots that took place."

While the Comets' music hasn't changed, Bill Haley's posture as corrupter of youth has. There must be some truth in the old political slogan that associates the making of conservatives

with middle-age. Haley remarked, "I hope that we are past the protest thing in songs. We meant the music to be not so much message. We want kids to enjoy themselves. I think there are a lot better ways to protest than putting it in music. I wish it would go back, not necessarily to the moon/spoon/June thing, but away from the protest thing. Today's trend is all from the Beatles and Stones, and we haven't had a trend since. We need a new one to keep the music alive."

Regardless of what Haley wanted or didn't want for the kids or whether protest is better expressed outside of music, what makes the remark interesting are his ideas about what they "meant" rock and roll to be. It would have been roughly the same thing if Dizzy Gilles-

pie had announced to the world that he had carried jazz to its artistic limit and John Coltrane and Miles Davis needn't bother. And again, what passes for rock and roll music today, in all its diversity of form, has something in common with the labor songs of the 1930's and the Black field worker songs of the slavery decades. For the post-literate generation, it carries the message.

Bill Haley and the Comets, as an act, are an exercise in nostalgia, but the show is fun just the same. Haley still plays his Gibson L7. About the act and the guitar he said, "We have to create an image today. We try to look the same, dress the same, and use the same instruments, because our purpose is to not let people forget how the original music was made. The Gibson L7 is the finest guitar I've ever found for rhythm guitar. They don't make it any more. It's an f-hole guitar, and I use it without gimmicks. We try to recreate the same sound you can hear on any of our records."

As the influence of r&b music grew in the early 1950's, so did a process in the business called "covers," meaning what White groups were taking material recorded by Black artists and releasing it as their own. Haley's version of *Shake, Rattle and Roll* written by Big Joe Turner, was an example. Bo Diddley's *Mona* was covered by the Rolling Stones, and his *I'm A Man* was popularized by the Yardbirds.

One of the early effects of the "cover" process was that White groups made all the money from the efforts of Black artists. By 1955, however, that spell was being broken by Fats Domino, Chuck Berry, and Bo Diddley. Covers died when the teen market began to demand the original thing.

Bo Diddley was one of the classic early rock singers and guitar players. He had the brashness to write a tune about himself, *Bo Diddley*, that was an instant hit. Bo followed up with *I'm A Man*, *I'm Sorry*, *Mona*, *Who Do You Love*, and *You Can't Judge A Book By Its Cover*. All of them were successful records. And since then, the Animals, among others, have written songs about Bo Diddley. He was among the first rock stars to use the guitar, not only as an instrument, but as a prop to help build the aura of excitement that is so uniquely the property of rock and roll.

Wearing a hat with a high, rounded crown and the brim upturned, Bo looks









like a sly, but gentle, middle-aged hustler. He has a big, fatherly smile, and he wears love beads around his neck. On stage he still does that frantic jig, guitar between his legs, hunching it out at the audience, just like the Bo Diddley of 1956. In the middle of the act, Bo and his bass player do a pantomime thing behind noises they make on their instruments. They make grotesque-nose-snorting-and-flinging gestures and feet-sticking-to-the-stage gestures. It's straight out of vaudeville, and the audience loves it.

Bo was born in Mississippi, as Elias McDaniel. His mother still lives there, and one of his brothers is a minister. He described his first encounters with music as a child.

"Down in the boondocks, you know, Mississippi, the people used to have revivals back in the woods by the creek. Everybody brought big cakes and ice cream they made with that crank thing. When I was a kid I used to go to those church revivals. We would get down there, and hit tambourines, and sing, and shout out over the creek. The reason I got into the music thing was because music brings people together."

Bo moved north and sang *I'm A Man* on street corners in Chicago. He signed with Chess Records and cut *Bo Diddley* in May of 1955. During his time in Chicago, Bo's band was known as the Langley Avenue Jive Cats, because he lived on Langley Avenue, and later as the Hipsters. He wrote one of his most successful tunes, *I'm Sorry*, in response to the success the Moonglows, a Black harmony group covered by the McGuire Sisters, had with a tune named *Sincerely*. Bo has been with Chess now for sixteen years. By his own admission, he starved in the 1960's, and he feels that this was the result of his being misrepresented and improperly exposed by those who managed him.

Unlike Bill Haley, Bo retained the sexual self-aggrandizement that was common to r&b music. While today his egotism seems a bit comical, E. McDaniels' songs ring of genuine self-expression. They are less contrived, commercial products than the covers of early White groups. Take *I'm A Man* for example.

All you pretty women  
Stand in line  
I can make love to you, baby  
In an hour's time . . . I'm a man

The line I shoot  
Will never miss  
The way I make love to them  
They can't resist . . . I'm a man.

Or *Mona*,  
Tell you Mona what I want to do  
Build my house next door to you  
Can I see you some time  
We can blow kisses through  
the blinds

Can you come out in the front  
Listen to my heart go  
thump-a-dee-thump  
I need you, baby, that's no lie  
Without your love I'll surely die.

Bo was famous for his easily recognizable shave-and-a-haircut-two-bits rhythm, and his reluctance to change chords. His tunes are built around single riffs, and the only changes that occur in them are in dynamics. For that reason Bo is a unique guitarist. When asked where he gets his licks, he responded, "They come from me, E. McDaniels. I don't give away my secrets."

Playing the Gretsch he calls the Jupiter Thunderbird, an instrument with standard pickups but with a specially-designed and patented body, Bo Diddley was the first of the flashy guitar

players. He likes Gretsch guitars, because they fit his hands. As a youth he did a little boxing. For that reason Bo plays with a heavy-handed style, and he prefers Gibson heavy strings.

Building his sound around rhythm, Bo plays his guitar almost as if it was a percussion instrument. He slaps the side of his hand against the strings, getting a punchy, almost grating, sound. Like Bill Haley, Bo is not a guitarist par excellence from the technical point of view. But he does have a style that is uniquely his own, and he was among the first of the amplified rock guitar players. He shares that title with Chuck Berry. With time both Bo and Berry have worn well. The down-home, unpretentious excitement of their sound is what rock and roll has always been about.

Do audiences differ today from the fans of the 1950's? "Back then the kids were lively and showed their appreciation by jumping all over the place, and standing on their seats, and raising hell — man, getting down to the nitty gritty. They made an entertainer feel real good. Today they sit and appreciate more quietly. It's groovy; I can dig it. You know, I'm ready to do it big again. I got some stuff sitting in the bag right now that I never pulled out." ■







**“IT WOULD ALL BE ME”**  
**BARNEY KESSEL**



by Bill Lee

"I could sit down with a guitar and play for ten hours without repeating myself. While I might travel some roads I've travelled before somewhat, it would all be original. It would all be me, Barney Kessel, 1970."

Barney Kessel is an extraordinary musician, one who speaks of creativity in terms of unconscious response. "It's getting yourself in a frame of mind where every impulse is given spontaneously." His conviction and adherence to that principle is felt throughout each of his live performances and recordings. "How do I do this?" he asserts, "It must be put in the subconscious. All thoughts must channel into music. Only then can you be creative. Then all you do is think of ideas and the music flows."

Barney's career spans three decades, from big bands, to Django Reinhardt, and to John Coltrane. He's played with the world's finest jazz musicians in America and in Europe. "I feel like I know the musicians in Paris, Rome and London, like I know the musicians in Los Angeles, Chicago, and San Francisco." But Barney Kessel is more than a jazz guitarist. He's an accomplished composer, having studied orchestration with Castelnuovo-Tedesco. He's currently working on a jazz symphony that will feature himself and a full orchestra. The fusion of symphony and electric guitar has previously produced catastrophic abominations, but Barney believes that his will succeed because "It will be valid. There shouldn't be compromises for each side, and I'm eliminating this. Other efforts to combine the two have been money-oriented and totally dishonest to the musicians and the audience. Before anyone can communicate they have to feel it themselves."

The art of improvisation is the basis of jazz guitar and Barney Kessel is the epitome of the select few "who express themselves through infinite and original theme variations."

**BL:** European audiences are notorious for their acceptance of American blues and jazz musicians. Were they this way with you?

**BK:** Yes, for a number of reasons. From the standpoint of musical development, they are behind us. Being behind us, they still cling to many of the values, the things we have gone from. We have absorbed these things while they are still thinking about them. There's also the paradox that a local boy can do better anywhere than in his hometown. Anything that Americans foster seems to

have more charm, more history, more validity, and more excitement in areas outside of our own country.

**BL:** Your seminar seems to be goal-oriented while others are musically oriented. Why do you emphasize this?

**BK:** What I have attempted to do is base these seminars on psycho-cybernetic techniques and various executive efficiency techniques that have been used by all sorts of industries and professions other than music. I've decided to work it from a standpoint that the guitarist should learn abstract things and that he also should define his goals. He may not have known what his goals were, or how to go about reaching them. My course should give people techniques to help them reach and establish their goals. It isn't necessary to have played a long time. What is necessary is that the individual is very involved with the guitar. They don't have to want to be a professional, but when they find that they are attached to the guitar, this course is for them.

**BL:** Were you this way once, where you had the technique but you weren't really motivated toward a goal?

**BK:** When I started to play I played because it felt good. I loved to hear the sound of the instrument. I wasn't thinking about hit records or money. But I had to start thinking about quality. There's no reason why a musician shouldn't structure his life pattern so that each year he's not only getting better on the guitar, getting more technical proficiency, but that he's growing in the business. It is not enough for a musician to be satisfied within himself to have an occasional weekend gig or a few more record dates a year. The answer is not doubling your work load but in increasing the quality of the work you're doing, being more selective. Do the thing that you want to do to provide more fun and profit. I feel that many people are equipped to show five different ways to play a G7th. I don't think that people should pay me \$200 just to show them how to play a G7th. I think that these things are important but they can be learned elsewhere. What is more important is what do you want to do with that G7th? Do you want to be a studio musician, work with your own group, or with other groups? I have found that no one really learns until they get a goal and the goal is one of their own choosing. I don't judge their goals but I try to guide them as to whether their goals are realistic.

**BL:** Over the recent years the verbal boundaries that limit musicians have

been broken down somewhat. Have you been able to become more than a "jazz" guitarist to your audience?

**BK:** It's been many years since I have thought of myself as a jazz guitarist. I do not choose to think of myself as a jazz guitarist because the minute that you label something, it infers what it isn't. If I were to call myself a jazz musician I would be doing myself a disservice because I've played for 33 years. I've studied conducting, orchestration, scoring for films, and I would be limiting my capacities to call myself a jazz guitarist. There was a time when I started out when I was interested in jazz, and I still am, but my audience seems to be getting more broad-minded. The best thing I can do on the guitar is to improvise, to make up countless variations of songs and to play anything that I hear. I don't think of it as jazz, but as improvisation.

**BL:** You mentioned that your audience was getting more broad-minded. Is there also an influx of youth into your audience?

**BK:** Yes. I'm reaching the 20-year-olds, but I think for the wrong reasons. They respond to my technique, to the ease with which I do things, and speed, rather than what I'm actually doing. They don't seem to understand. If I use the analogy of a man giving a speech, they're impressed with the voice, the vocabulary, and the ease with which it's being said, but they don't understand the words. When I improvise, it's not as highly compartmentalized as most of the people playing think of. I don't think of myself as being in a bag, or several bags, or going from one bag to another. I think first of expressing myself, and that self is built upon 33 years in music. Instead of sentences, or words, I think of sweeping paragraphs. I think of conveying a mood, of sound and textures, and remaining consistent within that mood. I'm not trying to collect little licks to let people know I've heard all of the pop records. I'm not trying to commercialize my style to reach a younger audience.

**BL:** Over the past 30 years amplification has improved, and we now have special effects that then seemed "Buck Rogerish." Has guitar playing improved?

**BK:** Top guitarists have not improved qualitatively. But quantitatively there are more good guitarists than ever before. There are people now that play in holes in the wall that are superior to musicians in big bands 25 years ago. I don't think there are more than a hand-

Turn the page





Jazz violinist Stephan Grappelly with Barney Kessel



Django Reinhardt with Barney Kessel



ful at any time that are innovators rather than extrapolators. I don't call a mixture of Chet Atkins and Wes Montgomery a new guitar style, or a new approach. It's not innovation, it's extrapolation.

**BL:** In what ways do you consider yourself to be an innovator?

**BK:** When I express myself, that self doesn't come so much from listening to guitar players or recordings, but from gaining values and insights from many things in life, like philosophy, writing, cybernetics and other things. I let these things cook in my subconscious musically as well as in other areas of my life. The big influences in my music haven't been just guitarists. At one time I was an ardent fan of Charlie Christian. There comes a time when the student must become an innovator. I still admire what he did; it's absolutely classic. I've been exposed to many things in my life that Charlie was not exposed to because he died at such a young age. I think that my innovation is that I've had a real thing all of my life to be different. Not to be different to be weird, but to be different in a desire to be myself. I've gone out of my way to listen to people, to absorb the feeling, but not to copy. This still doesn't mean I haven't been influenced. We either live in a vacuum or absorb what's around us.

**BL:** Often established jazz musicians are faced with a naive audience who are receptive only to material performed exactly as it was recorded. Is your audience receptive to whatever you might do with a song regardless of how you had recorded it?

**BK:** I find that the club audience demands that you stay to a record in direct proportion to the simplicity and directness of what it is that you're playing. They demand that the overall feeling or mood is there, but if it's complex, they really can't remember it themselves. If you do something that's obvious, that's pop market oriented, something where the theme is stated, and stated again; and if a line takes a certain turn that can be anticipated, then the audience demands this. If the artist is going to put out that kind of record, he has no one to blame but himself.

I don't try to play my records differently just to be different. I might play it like the record if I remember it. I don't remember my recordings. My usual procedure is to listen to my recordings as many as 40 times in a period of a couple of days, then never hear it again. It's all in my mind. I don't make it a point to

play it exactly like the record unless I happen to remember it. I play *Laura* and *Danny Boy* as arrangements, but this is 10 per cent of what I do. I'll play the same song different, due to my mood. I think that this is growth, and I'm being honest with the people. I want to be Barney Kessel 1970, and they're coming to see me, so there should be more justification to see me than just my recordings of five years ago. My records are not pop-oriented and I feel that they ought to see me the way that I am today.

**BL:** When an artist gains the proficiency to express his feelings, where does he go technically?

**BK:** I reached the point a long time ago where I was able to play instantaneously, regardless of the key, anything that I hear. I've always heard little melodies in my head, and I've got to find logical places to play these on the guitar. The only way for me to go is to upgrade the quality of what I hear. The

only way to hear more is to participate in music from the past, exploratory music, electronic music, harmonic superimpositions, and to absorb these. Then I've got to find an effective, logical way to play it and communicate.

**BL:** You started out playing with your right hand resting on the strings. Do you still do this?

**BK:** Yes, but not for the same reasons. It's now a habit. It has worked out as a blessing in disguise; it could have been disastrous. I think when someone is learning to play incorrectly, if they're getting results, there's no need to change. Django, Charlie, and Wes didn't use their hands in the correct way, but they played long enough and hard enough that they played through the error so that it was working. I've found that the way that I play, I've provided myself with a natural mute to prevent overtones and open strings from ringing.

**BL:** Tal Farlow is using an octave divid-

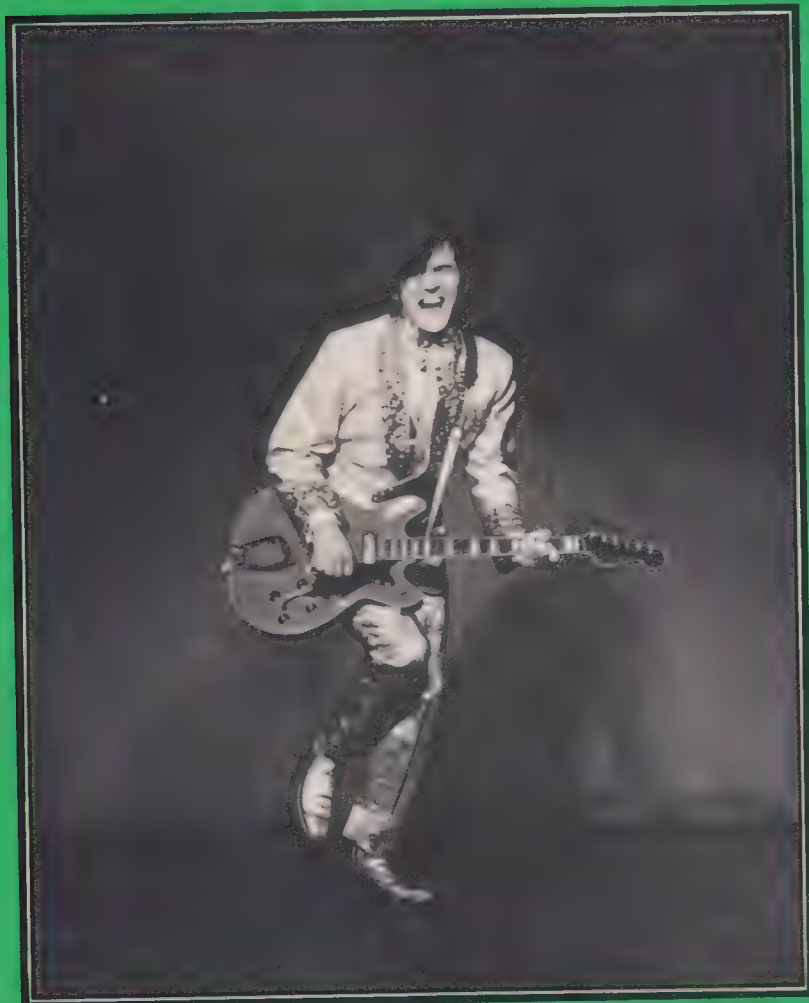
Continued on page 37



Django playing the Selmer or Macaferri guitar that Barney now owns.



# CHANGING?



## PHIL OCHS

By Michael Pierce



*Scenes of my young years  
were warm in my mind.  
Visions of shadows that shine.  
Till one day I returned, and  
found they were the victims  
of the vines of changes.*  
—Phil Ochs, “Changes” (1965)

Just about every musician and songwriter reaches a point where he feels uncomfortable about where he’s at or what he’s putting down at the present, and then he proceeds to find a new environment, a new course, and a new frame of reference. The Beatles went from “yeah-yeah-yeah” to *Abbey Road*, the Stones from *I’ve Got a Witness* to *Let It Bleed*, the Beach Boys from *Surfin’ Safari* to *Good Vibrations*, and on and on, but one of the more drastic changes occurred when Phil Ochs, noted protest poet-songwriter, donned a gold lame suit and headed out into a rock and roll scene.

Phil brought coherence to the rock thing as being a time of change. “It’s very complicated. But first it started out as a joke. Having been a protest singer for some years . . . a couple of years ago I thought it would be the height of irony to take an album cover of me wearing a gold suit . . . sort of the opposite of what I was doing . . . culture shock . . . and then I finally decided to do it. I thought it would be great because I haven’t had anything that approached a hit. So, I did that, and then after I did it as a joke, it worked out quite well. I did my old songs as usual, and then I threw in some songs from the fifties. From there I thought I would do it at Carnegie Hall (laugh). That would be the height of it all.”

When asked his definition of folk, an explanation of “Why rock?” breaks the haze. “I usually think of folk as basically simple music from the people, but I’m not sure who the people are anymore. I have come to the conclusion that people in rock are into a form of folk music . . . people like Elvis and Buddy Holly are folk artists. At least it was like my type of folk music when I was young and singing.”

We asked Phil if this is what he was trying to convey with the rock thing and he said, “Partly.” We then also asked him if this was a mockery of sellout, so common in the folk idiom today and he replied, “It was partly that too. It’s a parody. It is also a study of American Hero worship and American Folk worship, and of course the American wor-

ship of money. It’s partly a spoof and then it’s got some of my songs like *I Ain’t Marchin’ Anymore*. Also I am at a strange political level. As the country divides into an increasing number of camps . . . sort of the hippy life style and the yippies in one section . . . and in the other section of the country . . . the silent majority, or in musical terms, the south and country and western music. It was an attempt to say to my audience that things of a simpler life were not so long ago. It was basically a rock and roll combined with a rhythm and blues. The essentials are found in a guy like Jerry Lee Lewis. Around 1969 and 1970 that kind of music meant more to me than anything done by contemporary artists . . . it was more alive, more real, more basic and fundamental, more pulsing. My doing this crazy kind of thing I think says that. The next album out will be *Phil Ochs at Carnegie Hall* and the next album after that will be what I did around New York City. It is also a way of not being taken too seriously . . . or not taking myself too seriously, as a public image thing. I’ll sing Merle Haggard’s *Okie from Muskogee*, which I think is a very important song in terms of folk music. One thing about Merle is that he is taking a pretty right wing stance, yet on the other hand, he is a great songwriter . . . on a simple, base level . . . like Hank Williams. A lot of the prison songs are very valuable. Yet again, parts of this rock thing are a withdrawal at this point in time . . . I just don’t put too much value in it.”

Phil got into urban folk music and its history in America. When most folksters think of top contemporary artists in the folk field, they think of people like Len Chandler, Peter LaFarge, Nina Simone, Richard Farina (deceased), Tom Paxton, Julius Lester, Richie Havens, Galvin Reynolds, Dino Valenti, Dylan, Guthrie and like artists. We asked Phil whether he felt the Kingston Trio, Limelighters and Peter, Paul and Mary era tended to hurt the course of American folk through commercialism. He replied, “Well, you know, mass audiences will come and go . . . there’ll always be commercialism, but I wouldn’t say that their playing really brought any end to folk. I think there is a natural saturation point and obviously the audiences just weren’t going to keep it up with folk. In that mixture of time, when folk was so popular, there were certain offshoots, non-essential and unimportant. But people like Jack Elliot, who is the classical folk singer, will keep going whether there’s an audience or not. Ramblin’ Jack

would be there in Nashville, whether Peter, Paul and Mary are on television or not. He’ll be runnin’ around, ramblin’ literally, no matter what. So I don’t think commercialism is that essential unless people give themselves in to it. Naturally, there will always be people in it for the money, but when the audience is no longer drawn that way . . . they’ll drop out, get married or whatever. But the true folk people like Jack will continue.”

If you haven’t ever heard any of Phil’s songs, a good album to pick up is *Pleasures of the Harbor*. Listen closely to such songs as *Crucifixion* where he gets more emotionally heavy than any artist around today. The intensity of Phil’s songs are his forte. The lyrics wrap you in a spellbound manner, never letting you forget what he is trying to convey. We asked Phil if the money has a tendency to soften the intensity of his vocal renditions? He answered, “I don’t think so, necessarily. I’m getting near thirty and my only problem is having dry spells. I have had dry spells on and off since 1966, and I really don’t think that money does anything. When I was into money and started singing professionally, I was doing okay moneywise, in which period I wrote *Changes* and *I Ain’t Marchin’ Anymore*, but I never spend that much money anyway.”

Guitar-wise, Phil doesn’t think much of himself. He started playing guitar in 1961, when a roommate at a college in Ohio showed him “some of the basic chords.” His first guitar was the result of a bet he made on the election of John F. Kennedy for president . . . it was an old Kay. Since that time he has primarily used old Gibsons. “I kind of stuck with Gibson because I have always liked their bassy sound. I play a big box type. It’s got the regular dreadnought body. I’ve had many old Gibsons . . . one which was stolen from me in New York. But luckily, Steve Boone, bassist for the Lovin’ Spoonful, gave me another one.” Phil uses medium gauge bronze Allegro or D’Angelico strings, with a standard E tuning.

Then we got into composing. “My older songs I wrote on my guitar, but now I’ve switched to piano. I like the change and the fact that everything’s right there on the keyboard. It’s easier.” As far as composition, Phil is pretty much responsible for all his works, unhindered by influences. But he responded to the question of early influences as follows, “It was a cross between folk







and rock. On the folk side there was Pete Seeger, Bob Gibson, and of course, Dylan." We asked Phil about the similarity between himself and Dylan, whether it was Dylanism out of Ochism or vice versa. "He came to the Village a little ahead of me, when I came from Ohio. I was more or less writing before I met him. It just turned out that a lot of people converged on the Village at the same time. There was a big meeting. We used to go to all the parties and things like that. That was when Broadside Magazine, a creation of Pete Seeger, started out and we were all writing for it; at that point Sing Out was a little standoffish."

In composing, "I just use my head. Then somebody will transpose that from tapes or whatever," because Phil reads music "slowly" and he feels it is not essential for a folk singer to read music. "Folk music is really an oral form. I wish I knew a lot more in terms of writing music and I'm trying to learn more now." When Phil writes his songs, he sometimes goes on historical digs. "I used to do a lot of reading and some songs I will research out quite a lot. On the last record, I did a song by James Dean and I went out to the farm where he was raised in Indiana because I was in Indiana at the time with the McCarthy campaign." Out of all his songs, which ones does he have a particular flavor for? "Well, it changes all the time. But lately, I really like the chord changes on the James Dean song. I don't really have any favorite chords or keys to work in, but I usually play in G. That's another thing about the piano, it liberates old habits . . . an A<sup>b</sup> on the piano is a lot easier to see than on the guitar." As far as the mechanics of copyrighting, Michael, Phil's brother, handles most of that. "I just stick to songwriting." Most of Phil's songs are either copyrighted by Appleseed, Barricade or Phil Ochs. Appleseed is Harold Levanthal and Barricade is Phil Ochs. "I have kind of kept that company just for my own songs."

Then, getting into recording the songs, we asked Phil if there were any tips he could offer that he wasn't told when he went into the studio. "Well, I just try to keep it cool, relax and get the lights down. And mainly try to get three or four good musicians to work with me. It's a very good idea. The whole trick is to get away from the sterility of the studio. Try to make it as homelike as possible."

Phil said that the demand of the music should be the deciding factor in whether to have a booking agent or not,

especially in folk. "Like right now, the demand isn't that great. In folk, the recognition usually has to come to you, you can't go for it." As far as his rise to recognition, Phil recalls, "I was really lucky. I was into the business just at the right time. I just sang and was approached by the recording and producing people."

We grabbed out a little quote from Broadside II that said Phil Ochs was determined not to make the same mistakes Dylan did. His response was that it was a misquote. "My basic view of Dylan was that I was impressed with him immediately. I like his writing all the way up to 1961 and about half of *Blonde On Blonde*. We asked him about *John Wesley Harding* and *Skyline* to which he said, "I like it but I don't like it as much as Dylan the songwriter." When we asked him who were some of his favorite musician-singers around today, we were a little shocked. "Well, I like Merle Haggard very much, although he's a little to the right. He is one of my favorite people today. I still like the Stones and Elvis . . . The Beatles and the Stones, but I think the Stones are so great. I love Creedence Clearwater. Some of the most exciting things I saw last year were Elvis Presley performing in Las Vegas . . . and Mick Jagger down in L.A. . . . and also Ike and Tina Turner, and like going to see Jerry Lee Lewis at a country bar; he's such a great musician-performer. James Taylor, in terms of the traditional urban-folk singer, is definitely the bright spot of this year."

What about the Village today, as compared with the Village of yesterday? "Yeah, well, the Bitter End has remained opened straight through. The Gaslight drifted off somewhere but they are back with a few folk policy. Gerde's Folk City is still there but it's moved near Third Street, on Sixth Avenue . . . and things at the Cafe Wha are pretty atrocious and garish. The place where I used to sing, along with Tim Hardin and Tiny Tim, called the "Third Tide," which was owned by Charlie Washburn, has now been boarded up for a few years. The Night Owl is now a poster shop." We asked Phil to describe the general atmosphere of the Village today. "Well, it's muggier, dirtier. It's picked up a little bit and it's a little more alive than it was a few years back. But it's not the same as the good old days. And also, I think the Village tried to get back to a folk policy but it just didn't work."

The political Phil Ochs is somewhat similar to the attitude of those students

who gave life and blood to the Eugene McCarthy campaign. We asked Phil what he thought about artists and politicians working together. "Well, I think it is worthwhile. I don't have that much faith or interest in the electoral process anymore . . . that thing in 1968 was sort of the last fanfare for me." Along those lines, Phil was asked to recite the lyrics to *I Ain't Marchin' Anymore* at the conspiracy trial in Chicago. "Well, obviously, what that was, was a general move toward the right on the part of the structure."

Another generation problem arose with his *Outside A Small Circle of Friends*. "I don't get that much AM airplay, but *Outside A Small* . . . got a lot of airplay in Seattle, where it became one of the top three hits. Normally, it shouldn't have been that difficult to move out to other areas. Initially, KRLA in Los Angeles, where the song first broke, played it for three days and then had it taken off. I am not quite sure who did it or why, but I think they were worried about the verse with Marijuana. The record probably would have been in the top ten national . . . and *Pleasures of the Harbor* would probably have been in the top ten national albums."

When asked about government sponsorship of the arts, Phil replied, "I don't think record companies should be nationalized, but I do think there should be some government support of the arts, based on talent. I also think that records cost too much and I think there should be a way where the government could absorb some of the costs to make records available to the public at a lower cost."

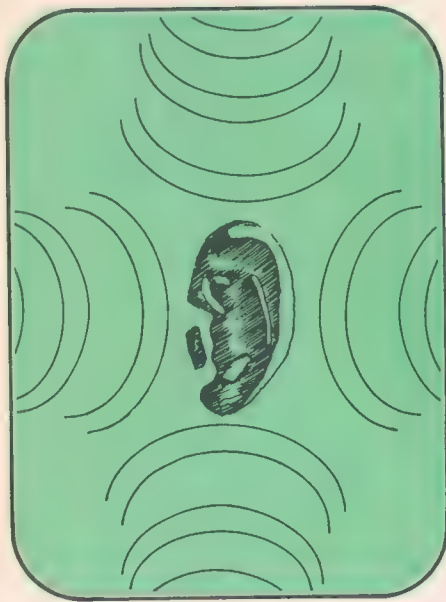
And that was Phil Ochs, whose diversity has led him from spoof rock and roll to real rock and roll, from political protest singer to an avid fan of Merle Haggard, and from government support of the arts, to Buddy Holly and Elvis Presley. Changes are in the air and change is probably one of the most important aspects to a contemporary folk singer's life style.

*Silent soldiers on a silver screen;  
framed in fantasies and drugged  
in dreams; unpaid actors of the  
mystery,  
The mad director knows that freedom  
will not make you free,  
And what's this got to do with me?  
I declare THE WAR IS OVER.*

*It's over. It's over.  
—Phil Ochs, "The War Is Over" (1967)*



## Damage Part II



Continuing our study of high frequency, high decibel effects on musicians and audiences, Guitar Player Magazine visited Bruce Held, an occupational health and environmental scientist for the Sandia Corporation in Livermore, California, who kindly divulged his knowledge on the subject.

**GP:** Mr. Held, at what point of exposure does one experience pain in his ears?

**BH:** You would normally consider 120db the threshold of pain.

**GP:** From the material you have run across, have you found anything that states explicitly that the guitar, under super amplification, has ever hit 140 decibels, at one crack or whatever?

**BH:** No. I have never seen anything like this.

**GP:** In 1967, you conducted an experiment on a band, recording the decibel ratings throughout their performance, could you tell us what kind of band it was and what their ratings were?

**BH:** Well, it had two guitars, a drummer . . . it was a rock band. The overall noise level (all frequencies) ranged between 110 and 118 decibels.

**GP:** Could you rap a little on the proposed legislation which is restricting high decibel, high frequency playing?

**BH:** Yes. I more or less specialize in this field because industrial noise has some pretty strict limits. The limits in California will probably be going down (volume-wise) as soon as the current legisla-

tion goes through. The levels will be comparable to the federal levels that have just been established by the Welch-Huey Act, and those are using the A scale now. (See diagram) Man can take a higher amount of low frequency noise than he can middle and upper frequency noise.

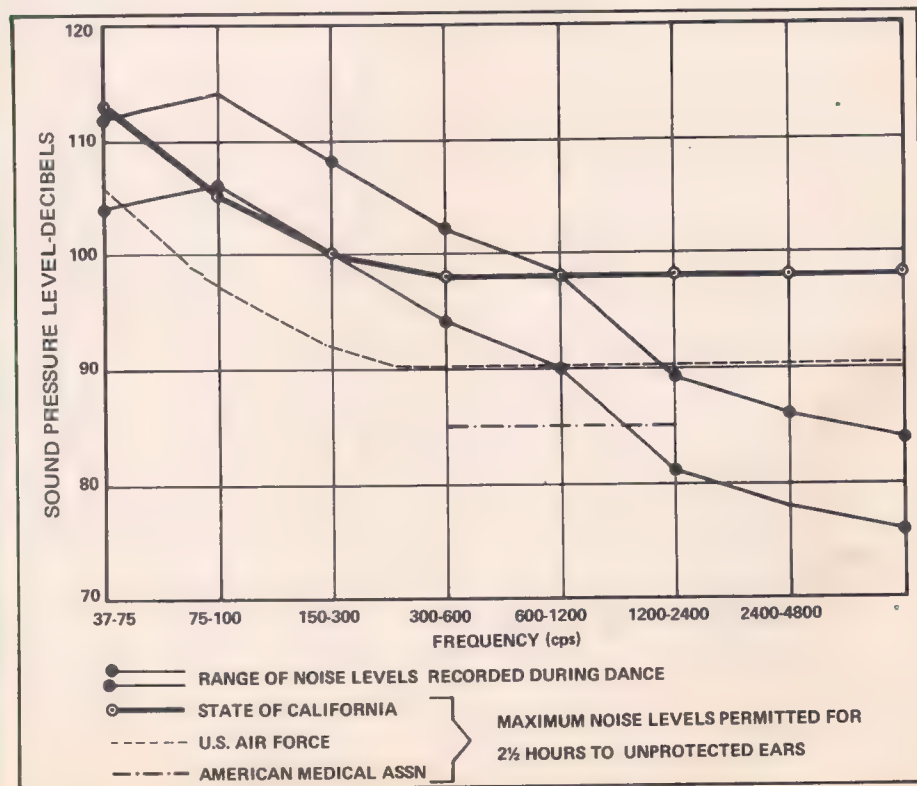
**GP:** Meaning the bass guitar doesn't normally affect people's ears because it has a low frequency output?

**BH:** Right. At any rate, any establishment which currently covers its performers or employees with Workman's Compensation will have to keep their sound levels under a given level, or else provide its employees/performers with ear protectors.

**GP:** What has been the major objection to lower volume levels from your experience?

**BH:** It is interesting that one of the comments right after we did this study came from one of the rock musicians. We monitored his band and had to turn down the sound level one evening. The one interesting objection we received was that the band wanted the amps turned up to distortion level, the reason being that if he hit a bad note you couldn't detect it. He said we were fouling up all the poor rock bands because if they couldn't get to the higher distortion levels, they couldn't hide all their bad notes.

**GP:** What about Workman's Compensa-





tion, will this mean that guitarists will no longer be allowed to express themselves through volume?

**BH:** Since some of the establishments are covered by Workman's Comp, they automatically must stay below the state's maximum levels. The owner of the place either has to provide protection or keep exposure time down.

**GP:** Does the audience still stay unprotected?

**BH:** That's right. The audience remains unprotected. There is where you have the possibility of permanent hearing loss, about ten per cent of the population is more sensitive to hearing loss than the total.

**GP:** But, along those lines, wouldn't the supersensitive person have a tendency to draw away from the music?

**BH:** Not necessarily. He is going to start suffering a temporary hearing loss at an earlier point in the evening, so his temporary hearing loss makes the volume level seem quite lower than it actually is.

**GP:** Physiologically, what happens to the ear after an overdose exposure to high frequency, high decibel playing?

**BH:** Hearing is transmitted into the inner ear. First you have the ear drum, then in the inner ear you have fluid. Behind the fluid you have little nerve endings called cilia. The cilia are very sensitive and there are different ones for different frequencies.

**GP:** You mean the cilia are like taste buds on the tongue. Each corresponds to a different taste.

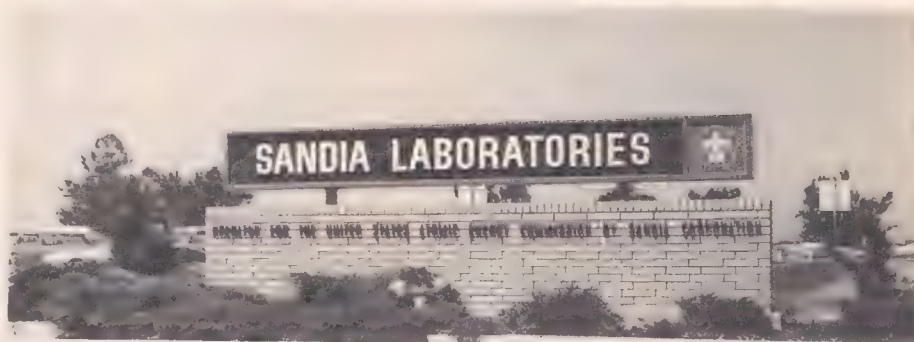
**BH:** Yes. Under a microscope, they look like a hair. With loud noises a cilia will shrivel up.

**GP:** So if you play one frequency at a super high decibel rating, let's say 140, and you could watch the cilia under a microscope, you would see certain cilia fall while others will remain standing?

**BH:** Yes. The one phenomenon here is that if you play around 600 cycles, the hearing loss is going to start up in the range of 4800 cycles. No matter what the frequency of exposure is, hearing loss will always start high and work down. So when you take an audiogram of anyone who is suffering from any type of hearing loss, temporary or permanent, you will see it first in the high frequencies. A good example of this is the policeman. For any occupational group, they are the ones that receive the greatest amount of job-incurred hearing loss — on the firing range and so on. If you look at the policeman who has been on the force for quite a while and who



Mr. Bruce Held displays an Octave Band Noise Analyzer, which he uses to measure the decibel ratings of sound emissions.



has also had a lot of exposure to the firing range, his hearing loss is almost invariably suffering in the higher frequencies.

**GP:** Will the cilia recuperate?

**BH:** This is the difference between tem-

porary and permanent hearing loss. This is what the standards are trying to reflect. Everybody is different, so finding a rating of high decibel, high frequency sound level and correlating it with the recuperation powers of the cilia for each person is most difficult.



# "IVAN THE TERRIBLE"

Bob Dylan calls it "the love box," but to its creator and owner it will forever be known as "Ivan the Terrible."

Eric Clapton's specially-designed and handmade guitar (the one he plays on the Blind Faith album) reflects the rock-blues artist's love of beautiful, unique music played on beautiful, unique instruments.

The shape and visual details of the medieval-appearing guitar were co-designed by Eric and A. C. Zemaitis, a London guitar maker, with Eric concentrating on the inlays and general appearance and Zemaitis handling the technical and construction side.

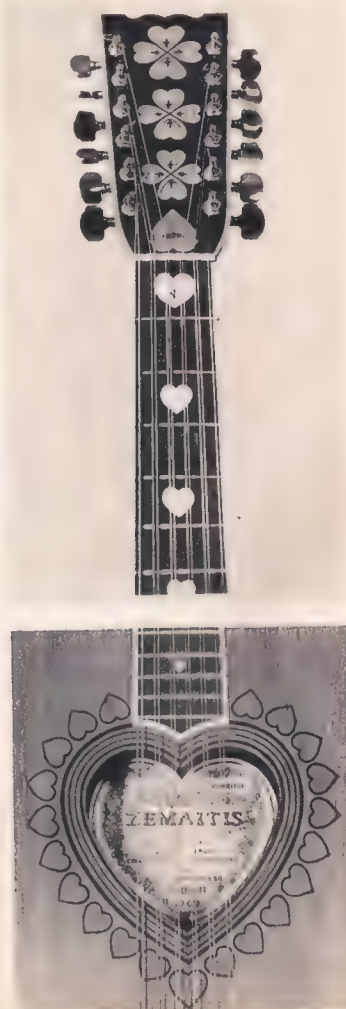
The giant Jumbo twelve-string guitar took a total of 12 weeks to make. The body is composed of rosewood and cedar and measures 23 inches long, 20 inches wide and 6 inches deep. Heart inlays of purple-hued amaranth, edged in ebony, circle the heart-shaped soundhole and run down the back of the body. Special lacquering, which took approximately four weeks, has produced a loud and mellow voice that hints of

organ and harpsichord tones.

The neck is made of amaranth, ebony and mahogany with an ebony fingerboard. All of the edging and heart-shaped inlays on the neck are of solid, hand-engraved silver. Nut, bridge saddle and engraved bridge pins are also in silver. Eric requested a shorter neck than Zemaitis usually builds, with only 12 frets clear of the body, instead of 14 or 15. The head is similar to a 17th century five course guitar.

Eric's guitar is unique, not only because it was designed by and for him, but also because few guitars are made, even on an individual basis, that include as much detailed work. Even the label on Eric's guitar is heart-shaped and made from hand-illuminated parchment.

"Ivan the Terrible" also features a complicated strutting system that is essentially a doubled-up "kite" system designed by Zemaitis. The guitar maker only builds one-of-a-kind guitars and has been commissioned by such artists as Ron Wood, Ronnie Lane and Jo-Ann Kelly. ■





# GUITAR IN COLLEGE

by Elinor Houldson

Guitar in college no longer means just a popular form of dormitory entertainment. It has moved to the classroom where it provides instruction in three areas: 1) advanced lessons for the serious guitarist; 2) guitar as a teaching aid for elementary and secondary level teachers and; 3) beginning instruction for those who only want to learn to play the guitar for themselves.

For the hopeful professional there are classes available as a major in guitar, or as part of a music major. A growing trend, at the university level, is to offer a bachelor's degree or a master's degree in guitar.

For students who hope to use the instrument in their teaching career, state teachers' colleges are now offering courses. Schools which initiate a course on an experimental basis invariably continue with it because of popular demand.

Junior colleges, or community colleges, offer day and/or evening classes in guitar as a single course, as an elective, or even as a technical major, to any individual over 18 years old.

Manuel Lopez Ramos, who teaches classic guitar at Claremont University in Southern California as well as his summer seminar in Mexico, says "It is not so important to have this guitar or that guitar, but more important to study well and have good schooling."

In most cases students furnish their own instrument and generally are required to use a classic guitar with nylon strings. Students who have already learned the basics may be able to use a folk guitar with steel strings or an electric guitar when appropriate. Sometimes individual instruction is offered at a time convenient to the instructor and the student.

Another possibility is jazz on campus. Dr. William Fowler, chairman of the Music Department at the University of Utah, supplements curriculum material by inviting established musicians as

guest faculty members. Guitarist Johnny Smith conducted a seminar last December. Fowler himself is a skilled guitarist and teaches the master classes on guitar.

## University

The National Association of Schools of Music (NASM) in Washington, D.C., lists the following member institutions which offer a degree major in guitar:

### MASTER'S DEGREE (M.A.)

Catholic University, Washington, D.C.

Ithaca College, Ithaca, N.Y.

University of Miami, Coral Gables, Florida

University of Redlands, Redlands, Calif.

### BACHELOR'S DEGREE (B.A.)

American University, Washington, D.C.

Ball State University, Muncie, Ind.

Calif. Institute of the Arts, Los Angeles, Calif.

Calif. State College at Fullerton, Fullerton, Calif.

Catholic University, Washington, D.C.

Hartt College of Music, University of Hartford, W. Hartford, Conn.

Loyola University College of Music, New Orleans, La.

Temple University, Philadelphia, Penn.

University of Miami, Coral Gables, Fla.

University of Missouri, Kansas City, Mo.

University of Redlands, Redlands, Calif.

For those who plan to take guitar as part of a music major, NASM also publishes an annual directory of accredited schools and departments of music, and the institutions' music degree offerings. The directory is available for \$1.50, from NASM, One Dupont Circle, N.W., Suite 650, Washington, D.C., 20036. Other colleges and universities not listed by NASM also offer majors in guitar.

The requirements of colleges offering a degree in classic guitar are quite stringent. At the University of Miami, students must take an annual "jury" examination in front of the faculty; there are senior and graduate-level recitals called "forums" in which students perform and demonstrate techniques.

American University's guitar curriculum was established by classic guitarist Charles Byrd. At the completion of their four-year program, students must know the principles of tone production and velocity and their application to scales, arpeggios and chords. The guitarists must be accomplished in classical compositions ranging from Beethoven to Turina and ensemble works. Each student must present a full concert before a degree is granted.

## State Colleges

At State colleges, classes in guitar are rapidly being accepted into the curriculum. Dr. Henry E. Eisenkramer, assistant professor of music at Harris Teachers College in St. Louis, Missouri, explains why.

*The portability of the guitar is ideally suited to a classroom situation.* The elementary teacher has his pupils under control because he is facing them and often has them gathered around to participate in singing or playing rhythm instruments. The music teacher roams from student to student, demonstrating techniques in response to questions.

*Youngsters are receptive to learning.* They identify with the guitar; it is symbolic of their generation. They are eager to hear it and open to all kinds of music played on it.

*The guitar is easy to learn.* A student can soon master five basic chords (C, G7, G, D7, and F), and with the aid of a capo can learn to play the I, IV and V7 chords in all major keys. The teacher can then accompany most songs at elementary school level.



# TRY IT THIS WAY!

By

*Johnny Smith*



Note:

- ( - ) Used for minor, minor 7th, etc.
- ( o ) used for diminished 7th
- ( 7 ) used for major 7th
- ( 9 ) used for major 9th

## “FOR ALL WE KNOW”

Chord symbols and fingering/technique markings for the first 8 measures:

- Measure 1: F (4312x), F
- Measure 2: G9 (314x), D-7
- Measure 3: C7 (12134x), G13 (4)
- Measure 4: C7 (13124x), G13
- Measure 5: C7 (1314x), C7
- Measure 6: Eb11 (21341), Db11
- Measure 7: Eb7 (1324x), Eb7
- Measure 8: C7 (2314x), C7



F D7 Gm Bbm6 C7 Ddim

1324x 4231x 2341x 2131x 73411x 3444x 11111 32444

F7 F6 A-7b5 D7b9 G- G-7 C9 (4) C9

F Fdim C7 Am C7 F Dm F+ F

4312x 2x134x 2x134x 2x131x 2x341x 2x143x 11114 32444 1342x 2314x

F Ab° G-7 (4) Bb6 C13 (4) C9 D- C°

Ddim E Ddim Gm7 Am C7

1312x 13124x 13124x 3x444x 2x143x 11114 11111 1314x 1214x

D-7 G13 G7 G-7 Bb6 C9 (4) C7 (4) C7b5

F G9 C7

4312x 314x 12134x 13124x 1314x 21341 1324x 2314x

F D-7 G13 (4) G13 C7 Db11 Eb7 C7

F D7 Gm Bbm6 C7 Ddim

1324x 4231x 2341x 2131x 4311x 3444x 11111 32444

F7 F6 A-7b5 D7b9 G- G-7 C9 (4) C9

ETC.

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should  
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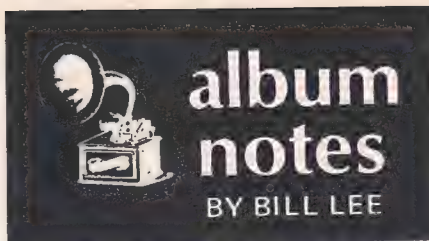
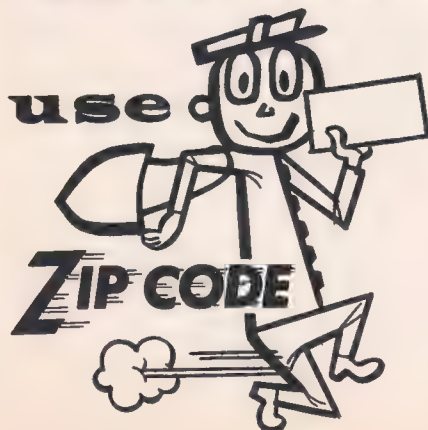


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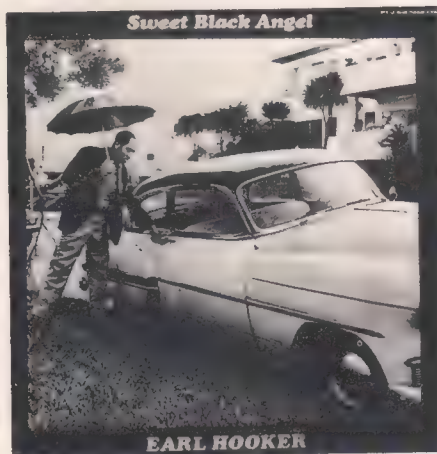
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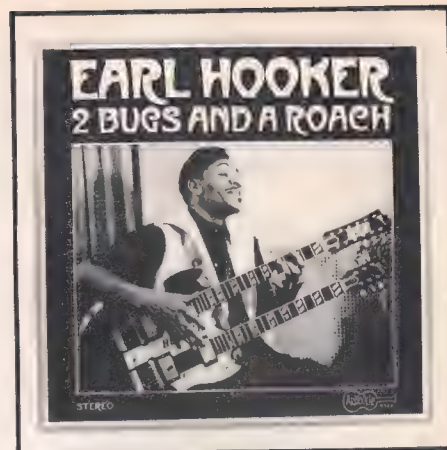
*Album Notes is respectfully dedicated  
to Earl Hooker, who died April 21,  
1970.*

Earl Hooker was a bluesman. Considered by Chicago blues guitarists as being the best, Earl nevertheless remained in relative obscurity. He lived the blues, and his story is all too familiar. Ill for many years, he fought the "TB Bug" and lost. In the last year he gained some of his long-deserved recognition with the release of four albums, each on a different label. But Earl was long past his prime and admitted that his hands were slowing down.

Record companies never really knew how to record Earl. He loved to play jazz, rock, country and the blues, and this baffled the major companies in their efforts to produce a money-maker. Chris Strachwitz of Arhoolie has done the best job of capturing some of the drive and taste that Earl evoked in *Two Bugs and a Roach* and *Hooker and Steve*. These albums have an honest approach like all other Arhoolies. The object is to capture the musician, not money.

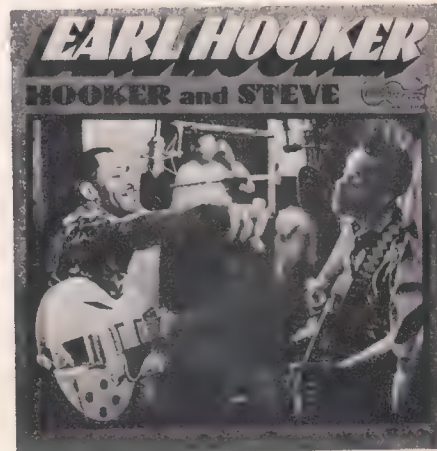


Hooker knew when to let loose, and when to hold back. His guitar rings clear with pure guts throughout *Anna Lee*. Conversely, in *Off the Hook*, Earl lays back, rides easily and lets each note float precisely. His control is perfect holding, falling behind the beat, letting



it drag, then in a frantic rush, building to a climax. He didn't depend upon volume for statements, but for clarity of expression; that's Earl. His skill with slide and wah-wah were undisputed, and his presence evoked his individuality, though many of his riffs were the standard blues scales. What made Earl great was his simplicity and ability to communicate effectively with as few notes as possible. This is evident throughout *Two Bugs and a Roach*, but it's not quite the real Earl.

Blue Thumb tried to combine Earl with horns and wound up with a commercial and pathetic album. Any selection on *Sweet Black Angel*, in comparison to any on the Arhoolie albums, is an embarrassment. Earl's punch is gone in this album and his drive is well below his true capabilities. The back-up musicians are very good but it's an obvious studio feel, lacking the raw funk that Earl possessed.



*Hooker and Steve*, featuring Elvin Bishop's organist, Steve Miller, was Earl's last Arhoolie effort and perhaps the best-recorded Earl Hooker. His phrasing varies from soft to hard throughout this earthy album. His slide is bright, clear, and singing as it builds



## BARNEY KESSEL

Continued from page 25

er and many guitarists are playing through sound modulators. Are you utilizing any of these electronic contrivances?

**BK:** No. I think that these have one positive thing to offer. In music, the more variety you can get in your sound, the more interesting it is. For color, these things have validity. I have chosen other ways to give the color. I'm not against these things, but I'm more interested in different musical devices to get my variety than these things. I have used these things, but to me they are neither good nor bad. They simply are an effect. In the hands of a great artist such as Tal Farlow, these are highly effective, but for anyone of less stature, they should consider whether they should be working on the text of their message rather than the coloration of that text.

**BL:** Howard Roberts has said that playing "jazz" licks in rock sounds out of context. Why do you feel that a type of music could or couldn't be merged?

**BK:** The thing that would be difficult in that case is that rock is an even eighth note feel, whereas jazz is a dotted eighth and sixteenth, or an eighth note triplet feel. So it's sort of going against the grain. Harmonically, rock is very barren at this time. All music has melody, rhythm, and harmony. Rock offers rhythm in great abundance, and it's got more variety of rhythm. Jazz has only a



couple of beats. The strength of rhythm in jazz is not from its variety but its sophistication, intensity, and groove. The music could be merged but it can't be a drawing board product. It has to be real and it has to be felt. It can't be money-oriented to be valid musically, but it would probably be a commercial success.

**BL:** Do you feel that it is possible to explore your medium to the extent that you would have to change your style because you had covered all the possibilities? Would you change?

**BK:** Yes and to a degree I have already undergone that change. Elvin Jones and I made *Feeling Free*, and it's unlike anything I've ever done before. This is more within the framework of the John Coltrane sound. I play that way at this time. Out of music a bunch of characteristics have been combined and others have been excluded. That gives a particular delivery. I think that when you play this way, you're going to come to the bottom of the barrel very shortly.

When you think in terms of being a music maker, and letting life filter through your mind, you express this, and you're expressing yourself musically. In that way, music becomes an inexhaustible source. You could wear out a particular style, and I would change if I didn't feel that my music was valid.

**BL:** When you come to a fast passage, your inherent instinct is to use up and down strokes. Are you in any technical ruts?

**BK:** When a particular line of music calls for a different sound or a particular phrasing, something to fit the picture, then I would vary my technique. I think that my best sound on the guitar is with down strokes. I use up and down strokes simply to make speed easier for me. There are times when I use several up picks in a row. I played at one time in one position and then I became aware of several positions. I would lift my hand and move from one position to another. After that I moved to a gradual change where I was actually shifting from one position to another, working my way up and down without lifting my hand. At this time I am really more involved in shapes and patterns, and this is subservient to the musical idea. The basic difference between what I am doing now and the rock guitarists that I see, is that they start playing the blues and they work from a particular position, and with no disrespect to Mickey Baker, it's a position that he teaches to

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Continued on page 39

to a tension, then cuts back. His notes reach out with Earl pulling them back in time in superb control. His subtlety and ability to execute made Earl a rare guitarist.

The true Earl Hooker escaped being captured on recordings. He was more than a guitarist, he was a virtuoso. Earl was the blues.







## BARNEY KESSEL

Continued from page 37

play the blues. His books do what they say they will do, and I highly recommend them. But many people do not go beyond Mr. Baker's first recommendations, and they play everything based on these patterns. What I try to do is make up music in my head and try to find patterns to accommodate what's in my mind. The rock players are trying to make music from forms. I am looking to find forms for my music.

**BL:** Do you remember any criticisms of your style that you feel are valid?

**BK:** Yes, this was way back before rock and roll. Many times I was accused of playing rhythm too loud. That loud in those days is by no means approaching the loud of today. Ray Brown and I laughed over a thing that occurred. Before we met, he was reviewing a record for some magazine, and he said that the rhythm was too loud. Later we ended up working together with Oscar Peterson and on the Poll Winners records. Part of this loudness was an aggressiveness that I wanted to evoke. I had the fortune to work with Charlie Christian and he was more aggressive, forceful, and louder than I was. I said to him, "You play loud," not as a criticism or anything. He said, "I like to hear myself."

**BL:** When you read a piece of written music for the first time in a session, do you play for the feeling, or just to get it right on the first take?

**BK:** If I were playing somewhere where I was part of an orchestra, the main problem is time and coming up with something as soon as possible. At MGM, I would first go for the notes, trying to hit the right note. It is far better to let silence go by than hit the wrong notes. If I am allowed time I would sophisticate the action so that when I had established that I was hitting the right notes, I would go into thinking about where it would be easier for me to play. Where it would sound better, and where I could throw in certain interpretive values. I would play a grace note, bend a note, play it on open strings so that the end product will be more like the composer wanted, even though he didn't write it that way.

**BL:** As a sideman are you always given this freedom?

**BK:** Sometimes and sometimes not. I've worked for leaders that say, "If you feel there is a wrong note, change it. If you want to add a few notes, fine. This is a guide." I've worked for others who say, "I've written this exactly as I want it. If

there's a wrong note, let me catch it, otherwise just go ahead and play it."

**BL:** I imagine that you prefer to work for the former?

**BK:** Yes, it's easier for me because I can be involved in the process where I can add some of myself and make a commitment to it. While you can admire the skill and craft of the arranger, it doesn't leave much room for you. You get to be an order taker, playing it just as it's written. You become a waiter standing there writing down that a guy wants a ham sandwich.

**BL:** Did you play at all with Django?

**BK:** No, I never played with him. We met in Europe in 1953. I couldn't speak French and he couldn't speak English so we sort of smiled at each other. He was backstage listening. Recently, when I was in Paris I was given one of the guitars that he owned. I intend to use this guitar in some of my future recordings. This guitar has a round sound hole and a funny cutaway look. He used it on several of his recordings. It's not an all-around guitar. It's not really good for playing chords because it tends to be out of tune. This does not show up in single note playing. It's a cross between a steel string guitar and a classic guitar. It's sweeter and more mellow than a steel string guitar, but not as mushy as a classical guitar. This guitar appeals to a large clan of gypsies in the south of France. These guitars are all handmade and made imperfectly. They have to be reworked twice because the wood warps. Django's relatives gave me this guitar. I met Django's son, and many in the clan of gypsies. They all play guitar. They live in caravans and they don't have indoor plumbing, but they know and are aware of John Coltrane, Herbie Hancock and what's going on.

**BL:** If you are aware of an art, you should be aware no matter where you are. Right?

**BK:** Yes, I think so. It really comes down to the soul and self expression, and the consciousness of others who are really expressing themselves. There is a radiation that is sent out if a person feels within what another is expressing. How can I feel something from a carbon copy when the carbon copy isn't manifesting self expression? We use the word self expression but we never think that it means expressing Self. To me, that means being real, what's inside you. It doesn't mean collecting a bunch of licks from other people and wearing them like a necklace. You've got to be yourself.

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## GUITAR IN COLLEGE

Continued from page 33

*It can be inexpensive.* Most school districts can budget guitars for teachers trained to use them.

*It adds enthusiasm to young teachers' approach to music.* Dr. Eisenkramer found the response so enthusiastic in the experimental class, guitar chording instruction is now an established part of the curriculum and, for those who want to go beyond basic guitar, there is a folk song club.

The following semester a workshop on using guitar in teaching was offered to teachers in area schools. Enrollments had to be closed at forty and soon the class was filled to capacity.

Summer workshops are another possibility. They are offered in colleges in many areas.

### Community Colleges

Prospective teachers may find it profitable to start guitar lessons at a tuition-free "junior" college or community college. Many offer classes on a quarterly basis for three 13-week semesters. Each section of the course is open to those who have completed the preceding section, or who have the equivalent amount of experience.

A typical course, presented by Merritt College of Oakland, Cal., includes basic classic guitar with emphasis on reading and playing in the first position; scales, chords, or major and minor keys; and right-hand techniques (tremolo, ras-

quedos, strumming). It is recommended for elementary teaching credential candidates, recreation, education and nursery school assistant majors. Students earn credit toward an A.A. degree, or transfer credit to a higher university in many cases, depending upon institutional policy, course content, and its application to the major.

San Joaquin Delta College of Stockton, Cal., recently began to allow college credit for guitar instruction taken outside the college curriculum. Students must display periodic improvement upon being called to perform for the teacher of the applied music class, which they attend twice each week. Also, students must submit a form signed by their guitar instructor, confirming their enrollment and stating the teacher's expectations for that pupil.

The Intermountain Guitar Society is a student society of the classic guitar at the University of Utah. Non-students are admitted to membership and may register for extension credit.

### Elective Courses

Perhaps you are not interested in learning guitar for credit at either a professional or a semi-professional level. You simply want to learn to play for your own enjoyment.

Even if guitar is the only class you want to take, you should still consider the community college. Its advantage is its accessibility. In Florida, 99% of the population lives within commuting distance of some community college.

There are 1,000 community colleges coast-to-coast, and a new one is opening every week! They are open day and night, usually with twice as many students enrolled in night courses as day courses. Generally anyone over 18 is eligible to enroll.

If you are one of the two million college freshmen and sophomores attending community colleges, you know already you can take study of guitar as one of your electives, whether it relates to your major or not.

The value of establishing the discipline of practice is obvious. A beginner is not likely to postpone his exercises when he has a class to keep up with. If he needs thirty minutes to master what others can handle in fifteen, he won't be the one who lags behind or can't catch on — he'll find the time.

A perceptive instructor detects problems early, which a self-taught student would not be aware of. He clarifies instructions which may be difficult to grasp from a printed method. His choice of a book may be a distinct advantage. Usually the book chosen teaches note-reading and guitar playing simultaneously. For example, Rudolph Foglia of Chabot College in Hayward, Cal., selected *The Guitar Accompanist* by Kay Bart (published by Mills Music, \$1.75).

There is a problem when a person has gained facility in playing guitar "by ear" or reading from tablature, but now desires to incorporate note-reading in his practice. He may feel restricted because of the slower progress of the beginners,

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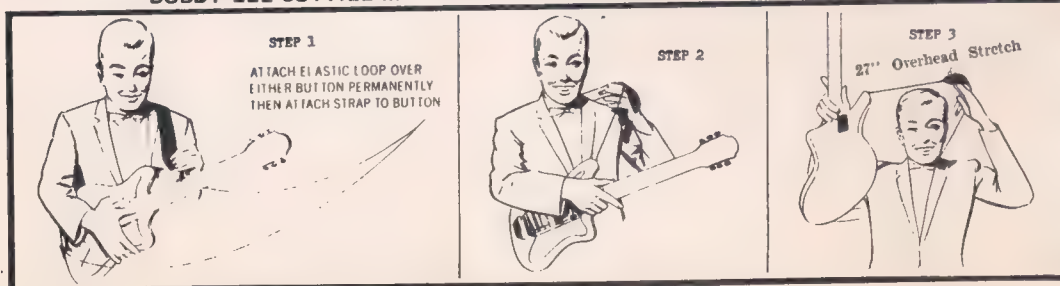
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however, he is soon sight-reading more difficult material, and also plays an important role in the class. His experience in teaching others may prove profitable later on.

### The Place of Guitar in Education

Guitar teaching will continue to be a profitable vocation or avocation because of the increased demand for guitar instruction at the secondary school levels. Dr. Charles Leonhard, head of the Department of Music Education at the University of Illinois, recently advised educators to update their school music programs by teaching guitar. He says students should learn music of the modern world as well as music of the classical masters.

In the junior highs of Berkeley, Calif., guitar is introduced as an elective. Berkeley High School offers a guitar and recorder class. These classes are within the reach of everyone interested, as the student may rent a guitar or buy an inexpensive Alto Recorder. Tone production, fingering, and other basic techniques are taught, as well as solo and ensemble performance.

Automated instruction may be another possibility. Last summer 2000 disadvantaged Southern Negro children were enrolled in a crash course in guitar playing. Electronic and music experts at General Music Corporation developed a portable music lab designed to teach guitar in five weeks. Each student was equipped with earphones through which he was guided by verbal instruction and also heard the amplification of his own electrified guitar. Groups of 25 met once a week for this formal lesson, and three more times a week for fun sessions.

The programs were funded by federal, local and private funds, including a \$500 gift from Elvis Presley and some proceeds from a concert in Tampa by James Brown. The cost, including a free guitar, was only \$30 to \$35 per child. Bob Elliott, who created the program, hopes to reach 100,000 ghetto kids this year. "I want to make their fingers so sore they can't pick up a brick," he declared.

Whether the approach to guitar instruction is automated or personal, it will surely continue to be a vital part of music education at every level. The Cur-

riculum Guide of the Evanston, Illinois, Public School System states:

"... As educators, we must cultivate in the child a sensitivity to the world of sound, form, color, emotion and spiritual sympathies, just as intellectually we must make him cognizant of language, symbol, and abstract tools of thought."

As for music in college, Dr. Fowler, of the University of Utah, says, "There should be divisions where students can get anything they want in music ... *anything*. This is the way our music is going to disseminate and grow."

When the time comes when "anything" includes guitar classes within reach of anyone who wants them, that growth will be phenomenal. The American Music Conference reports that 48 out of 50 young guitarists plan to continue playing after they graduate from high school. College students can be counted, too, but what never can be measured is the potential value of music to their lives and to the other lives they touch. Ramos has said, "The beginnings are very hard, but are later filled with great satisfaction. Forever the guitarist's sight must be to bring a great spiritual mission to life ..."



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# COMBO CORNER

## What You Should Know, As A Songwriter – Part I

If you should happen to write a song with your guitar, you should be aware of your rights to copyright your musical composition. A copyright is a form of protection given by the law of the United States under Title 17, U.S. Code, and is afforded to the authors of literary, dramatic, musical, artistic and other intellectual works. When your copyright is granted, your exclusive rights are: the right to print, reprint and copy the work; the right to sell or distribute copies of the work; the right to transform or revise the work by means of dramatization, translation, musical arrangement, or the like; and the right to perform and record the work. However, your rights are admittedly not unlimited. In the case of musical compositions, the performance right is limited to public performances for profits.

There are several classes of copyrights; however, the one class that concerns us here is Class E, Musical compositions. This includes published and unpublished musical compositions (other than dramatico-musical compositions, which are registered in Class D) in the form of visible notation, with or without words. Also, new versions of musical compositions, such as adaptations, arrangements, and editing when it represents original authorship. The words of a song, unaccompanied by music, are not registrable in Class E.

The first step in securing a copyright for your musical composition requires that you simply request Form E from the Copyright Office, free of charge. Mail your request to the Registrar of Copyrights, Library of Congress, Washington, D.C. 20540. After you have properly completed and signed this form, you should send one complete copy of the musical composition and a check or money order payable to the Register of Copyrights (\$6.00). Because manuscripts are not returned, do not send your only copy of your composition. Also, currency is sent at the remitter's risk, so it is advised that you send only check or money orders.

What is acceptable as a musical composition to the Register of Copyrights? The Copyright Office requires that you send your music in some form of legible notation. If the composition includes words, they should be placed directly beneath the notes to which they are sung. A "lead sheet" is acceptable as the deposit copy for an unpublished work, but it is important to realize that copyright registration in that case extends only to the material contained in the deposit copy. The Copyright Office WILL NOT accept phonograph records, tape recordings and other sound recordings.

If you happen to have a large collection of musical compositions, you might like to register them as a COLLECTION of musical compositions, which only requires one application and one fee, when the following criteria are met: the collection is assembled in an orderly form; the collection bears a single title identifying the collection as a whole; the collection as a whole is the subject of a single claim of copyright; and all the compositions (or arrangements) are by the same author; or if they are by different authors, the collection as a whole represents the work of a single author in its simulation or editing. However, generally a separate application, copy, and fee should be submitted for each separate musical composition to be registered.

Once you have received certification from the Copyright Office, informing you that your musical composition is registered, your music is relatively safe for 28 years; the term begins on the date the work is published with the notice of copyright, or, in the case of an unpublished work registered in the Copyright Office, on the date of registration. A copyright may be renewed for a second term of 28 years if an acceptable renewal application (Form R) and a fee (\$4.00) are received in the Copyright Office during the last year of the original term of copyright, which is measured from the exact date on which the original copyright began.

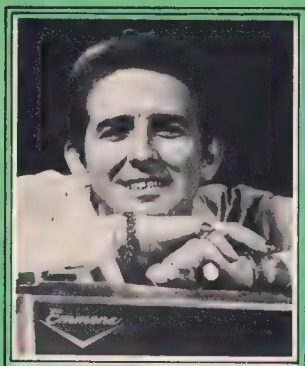
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The rights in a work will be permanently lost unless all published copies bear this. A good booklet to have is Circular No. 50 entitled "Copyright for Musical Compositions" and is free upon request from the Copyright Office.

In Part Two, we'll present a look at the performing rights societies: ASCAP, BMI, AGAC, etc.





BUDDY EMMONS

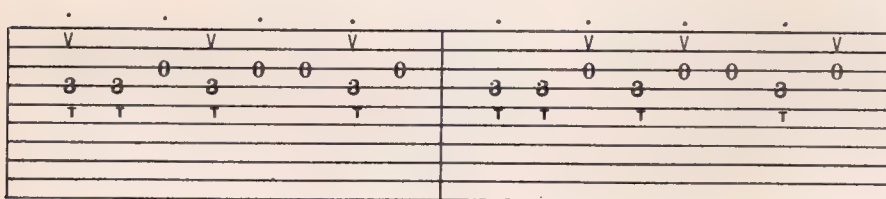
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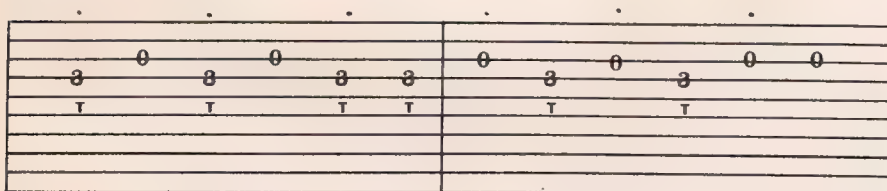
A lot of steel players want to know how to get their thumb and fingers together for single-string playing. I've found the thumb and first or second finger (whichever you may use for single notes) needs to be conditioned very much like the right and left hand of a drummer. Therefore, I have selected a single, double, and triple paradiddle as an exercise to be applied in single-string work. Think of your thumb as the left hand and your finger as the right. In the diagrams you'll find T (for thumb) notes and unmarked notes will be finger. Also notice the V marks. They indicate the accents you may later apply as you learn the exercises. I use the single paradiddle quite frequently. The double is used in 3/4 time and the triple paradiddle is not used as much, but is a terrific workout for control. The diagrams indicate an open string and barred string for a unison note but when you learn them as written you can then jump to different strings using the same rhythm patterns. It will warp you for a while, but you'll be getting your head and hands together.

C 6th Neck

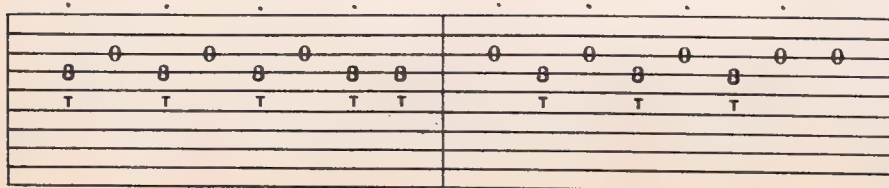
Single



Double 3/4



Triple



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# Harmony Theory

In the last H.T. article (Vol. IV, No. 4), transitions from the dominant chord to the tonic were made more interesting and perhaps smoother with the use of altered chords. A very closely related subject is chord substitutions. Johnny Smith's "Try It This Way" is a masterful example of what can be done with the "straight" chord patterns of popular songs to add color and beauty. Likewise in harmonizing a melody, chords other than the sheet music versions can be used to give your arrangements a more professional sound.

The following examples illustrate what might be done to change the fundamental chord to something more colorful and exciting.

1. F (Standard) Jazz

2. F6 (Standard) Jazz

3. F<sup>6</sup><sub>9</sub> (Standard) Jazz

4. F (Standard) Jazz

5. F6 (Standard) Jazz

6. F<sup>6</sup><sub>7</sub> (Standard) Jazz

7. F (Standard) Jazz

8. F6 (Standard) Jazz

9. F<sup>6</sup><sub>9</sub> (omit root) (Standard) Jazz

10. C7 (Standard) Jazz

11. C<sup>13</sup> (Standard) Jazz

12. C7 (Standard) Jazz

13. C<sup>9</sup> (Standard) Jazz

14. C7 (Standard) Jazz

15. F<sup>#</sup>7 (Standard) Jazz

16. C7 (Standard) Jazz

17. C<sup>9</sup> (Standard) Jazz

18. F<sup>#</sup>7<sup>#</sup>9 (Standard) Jazz

Try the following resolutions from dominant to tonic (Note: We refer to the above chords by number).

- A. 11 to 9; B. 13 to 2; C. 13 to 3; D. 13 to 6; E. 14 to 15 to 2; F. 15 to 3; G. 17 to 18 to 9; H. 18 to 6; I. 17 to 2
- There are many combinations possible. Experiment and listen carefully to the results.



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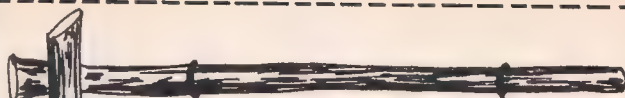
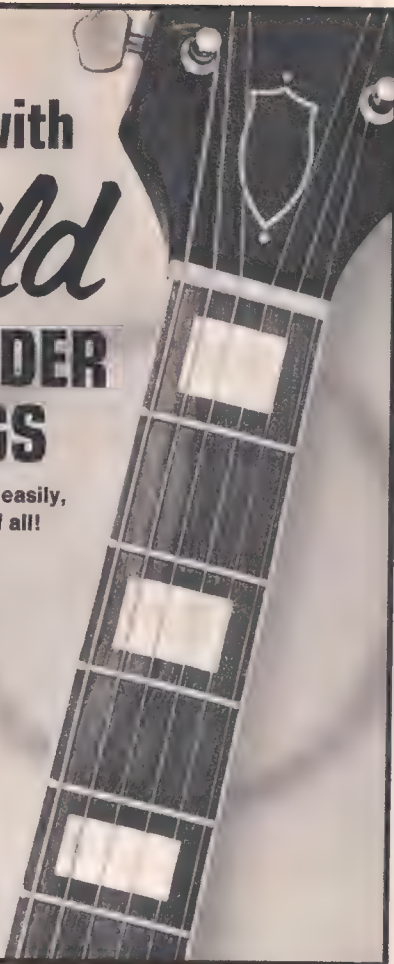
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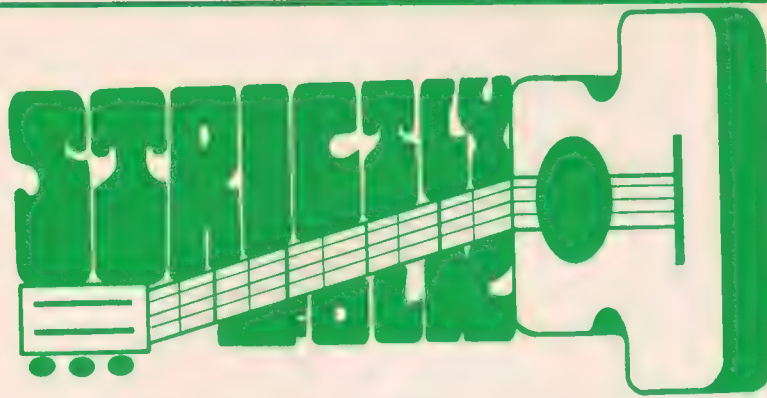


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## CHANGES

Words and Music by  
PHIL OCHS

*Moderately slow*

1. Sit by my side, come as close as the air, Share in a mem - 'ry of grey, and wan - der in my words. And dream a - bout the pic - tures that I play of chang - es.

2.  
Green leaves of summer turn red in the fall,  
To brown and to yellow they fade;  
And then they have to die, trapped within the  
Circle time parade of changes.

3.  
Scenes of my young years were warm in my mind,  
Visions of shadows that shine.  
Till one day I returned and found they were the  
Victims of the vines of changes.

4.  
The world's spinning madly, it drifts in the dark,  
Swings through a hollow of haze.  
A race around the stars, a journey through the  
Universe ablaze with changes.

5.  
Moments of magic will glow in the night.  
All fears of the forest are gone.  
But when the morning breaks, they're swept away by  
Golden drops of dawn of changes.

6.  
Passions will part to a strange melody  
As fires will sometimes burn cold.  
Like petals in the wind, we're puppets to the  
Silver strings of souls of changes.

7.  
Your tears will be trembling, now we're somewhere else.  
One last cup of wine we will pour.  
And I'll kiss you one more time and leave you on the  
Rolling river shores of changes.

8.  
*Repeat first verse*

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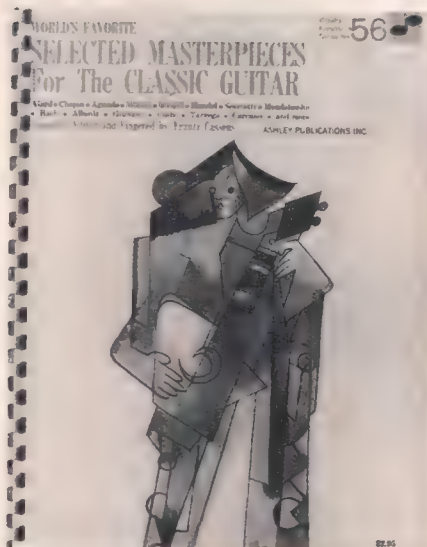
# Book Picking

## Delta Blues Guitar

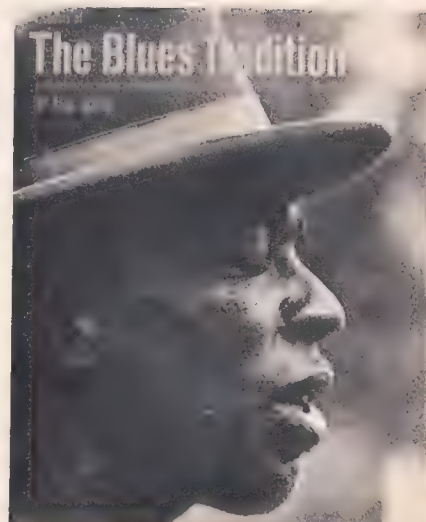
By Stefan Grossman  
A detailed analysis  
and transcription of  
the personal guitar styles of  
the legendary greats of the Mississippi Delta region — Charley Patton, Tommy Johnson, Son House, Willie Brown, Robert Johnson, Ishman Bracey, Bukka White, Fred McDowell, Tommy McClennan, Elvie Thomas and Skip James.



**Delta Blues Guitar**, by Stefan Grossman, is "a detailed analysis and transcriptions of the personal guitar styles of the legendary greats of the Mississippi Delta region — Charley Patton, Tommy Johnson, Son House, Willie Brown, Robert Johnson, Ishman Bracey, Bukka White, Fred McDowell, Tommy McClennan, Elvie Thomas and Skip James." All of the songs in this text were transcribed from original and remade recordings of traditional blues guitarists. This well-researched folio also includes photos of the fingering for most songs and an introduction to the blues along with some classic photos of these great Delta blues guitarists. \$3.95. Oak Publications, 33 West 60th Street, New York, N.Y. 10023.



**Selected Masterpieces for the Classic Guitar**, compiled, edited and fingered by Frantz Casseus, contains some of the works of such great masters as Chopin, Alard, Bach, Tarrega, Mendelssohn, Coste, Carcassi, and many more. This text is definitely a fine collection for the accomplished as well as the student of classic guitar. Some of the works included are "Minuet" by Bach, "Allegretto by M. Giuliani, "Romance" by Schubert, "Preludio No. 1 through 4" by F. Tarrega, "Granada" by I. Albeniz and many more. \$2.95. Ashley Publications, Inc., 39 West 60th Street, New York, N.Y. 10023.



**Aspects of the Blues Tradition**, by Paul Oliver, is billed as a "fascinating study of the richest vein of black folk music in America." For all those name rappers, this is a good concise writing. Paul Oliver is the Department Head of the Architectural Association School in London and the leading authority in England on the blues. He has carried out extensive field research in the U.S. on a grant from the State Department, and the recordings he made then are now in the BBC's Archives of Recorded Sound. The book studies the blues tradition on the basis of lyrics and styles. An interesting book for the bluesmen as well as other interested guitarists. \$6.95. Oak Publications, 33 West 60th Street, New York, N.Y. 10023.

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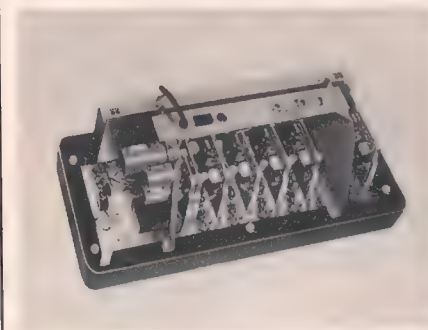
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**Mini-Pro Steel Guitar** has been developed by M.S.A. A guitar designed for the beginner as well as the professional, it comes equipped with three pedals and one knee lever. The model features complete rod operation, quality aluminum endplates and castings, enclosed gear tuning keys, adjustable pickups and precision rollers at the head, or nut end of the guitar. Total weight of the guitar completely assembled is 25 lbs., while the case weighs 14 lbs. Extra-wide leg angles make the lightweight guitar more stable. The guitar comes in red, blue, green and psychedelic with matching case interior. Retail price for guitar and case is \$570. M.S.A. Inc., P.O. Box 4113, Dallas, Texas 75208.

**Fender's Precision Bass** is now available in a fretless model. The new bass enables players to perform string glissandos and other musical effects not easily accomplished on a fretted instrument. It features an adjustable split pickup, wide string spacing, and a contoured waist body design. The new



model also includes a detachable maple neck with rosewood fingerboard, completely adjustable truss rod, 34-inch scale, three-way adjustable bridge with four individually adjustable sections, plus tone and volume controls. The fretless bass is available in standard Sunburst or nine custom color finishes and both right and left hand models. Suggested retail prices are \$293.50 to \$321.50, including black leather guitar strap and guitar cord. Fender Guitars, CBS Musical Instruments, 1300 East Valencia, Fullerton, Calif. 92631.



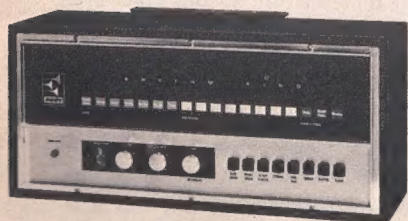
**Uni-Drive, Univox's Volume/Harmonic Booster**, boasts a 100-times amplification factor. Incorporating all-silicon transistorized circuitry, Uni-Drive expands your best sound. It can be used with guitars, bass, organ, electric piano, or P.A. Its heavy die-cast housing contains calibrated attenuator at input, providing six ranges of boost, and a volume leakage control for adjusting the volume pedal. Retail price



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**The Buchla**, a modular electronic system designed to facilitate composition of electronic music, is now presented by CBS Musical Instruments. The instrument, which promises to open new realms of electronic musical composition, produces a widely varied vocabulary of sounds in any combination of time signatures and tempos. The Buchla, a creation of Buchla Associates in Berkeley, Calif., is capable of generating several voices simultaneously, producing a high density of sounds with more voices than can be achieved in general studios. Composed of functional modules, the Buchla system employs three varieties of signals that may be filtered, gated, mixed, modulated or otherwise processed in composing. Standard control range is from 0 to 15 volts. Timing pulses, originated by a touch-activated keyboard system, programmable sequencers and pulse generators, are used to trigger notes, open gates, or initiate chains of musical events. Additional information is available from the Director, Educational Research Dept., CBS Musical Instruments, 1300 East Valencia, Fullerton, Calif. 92631. ■

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